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1983

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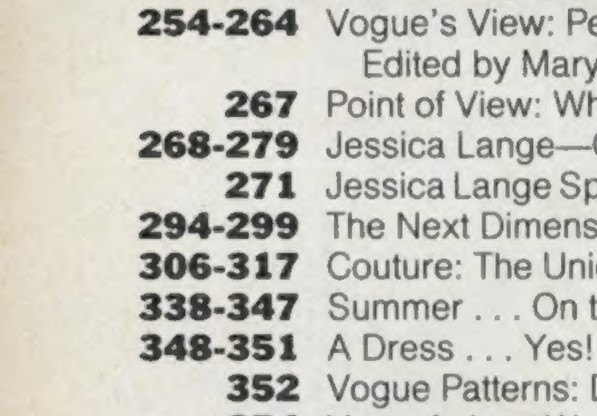

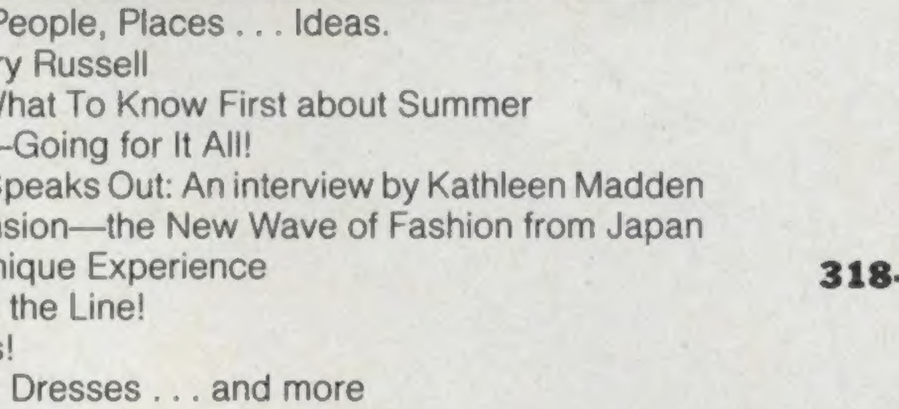

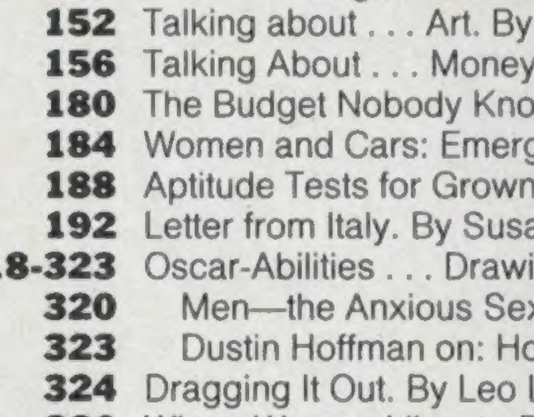

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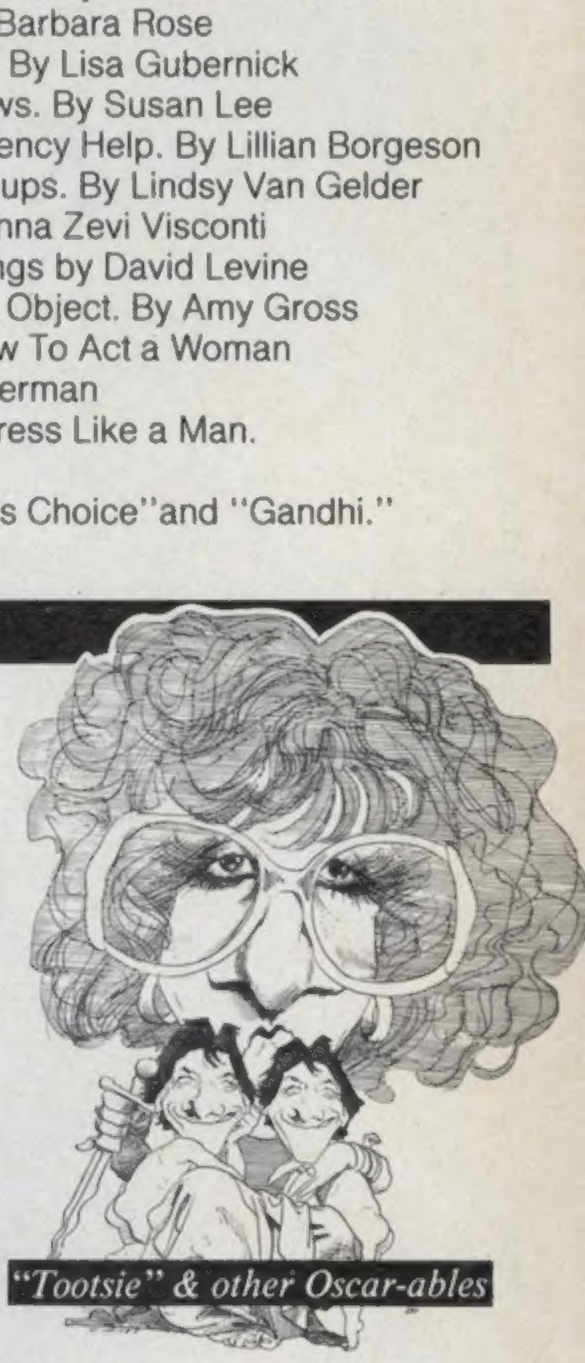

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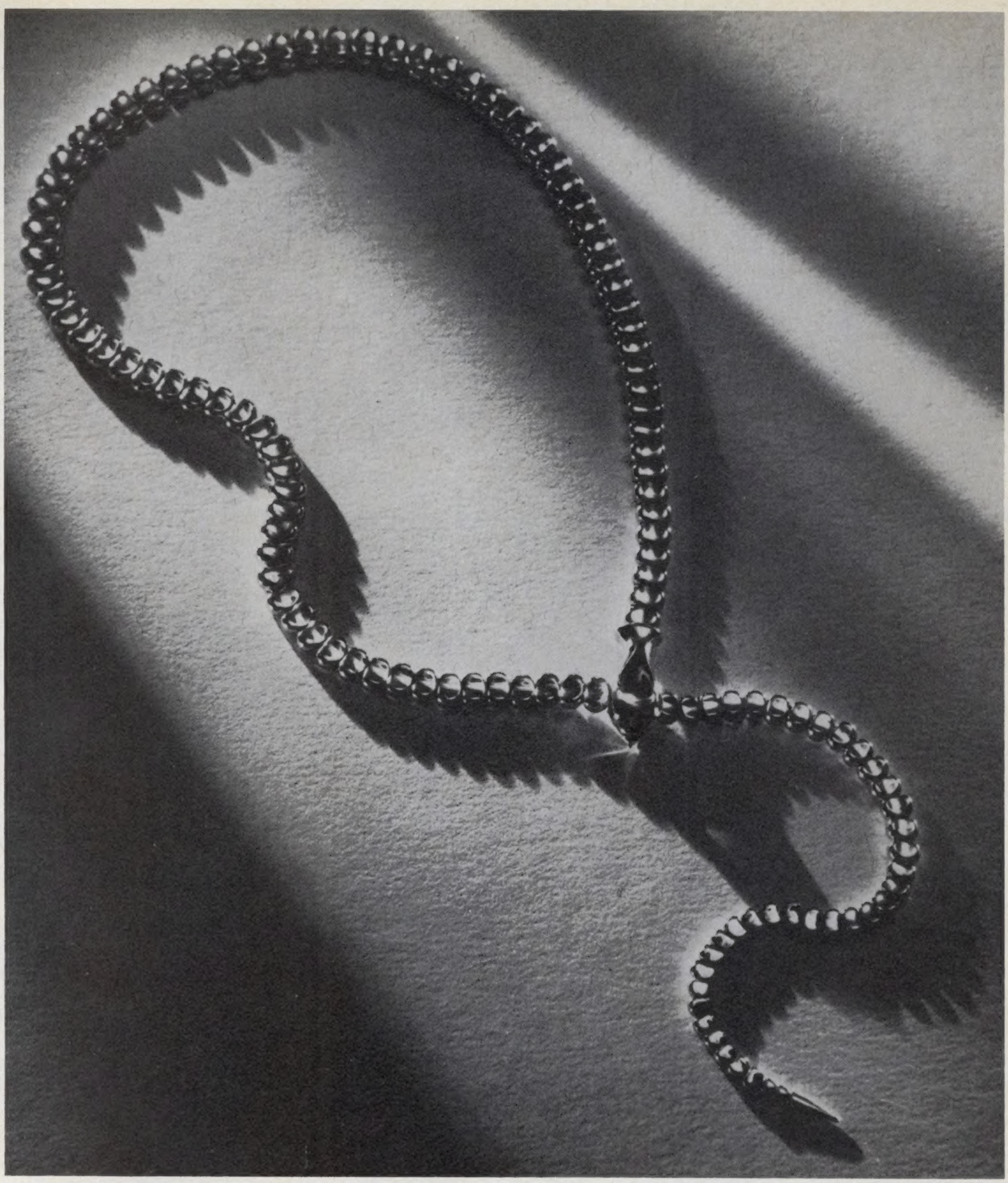

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Elsa Peretti's snake necklace of eighteen karat gold, $4,050.

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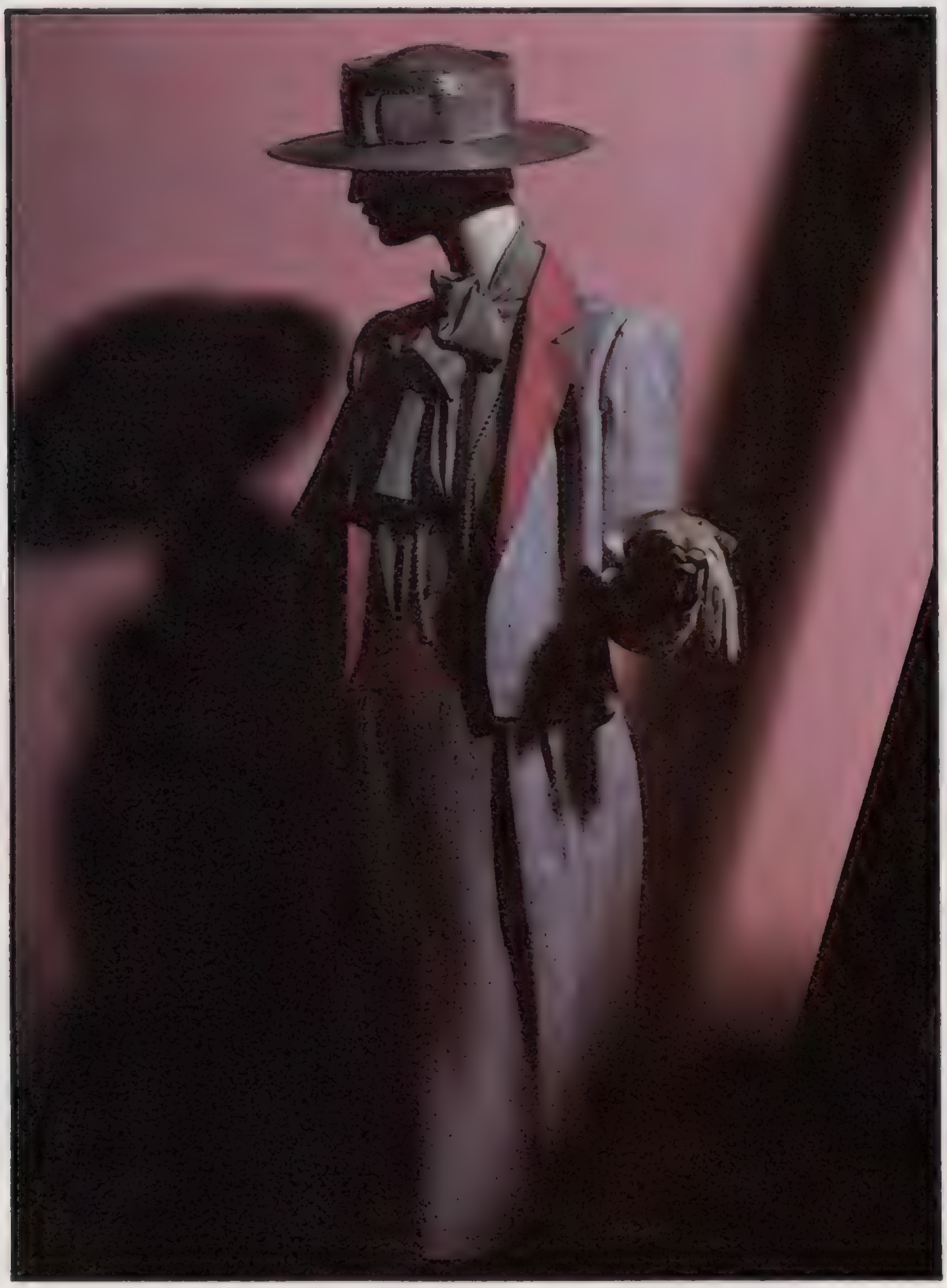

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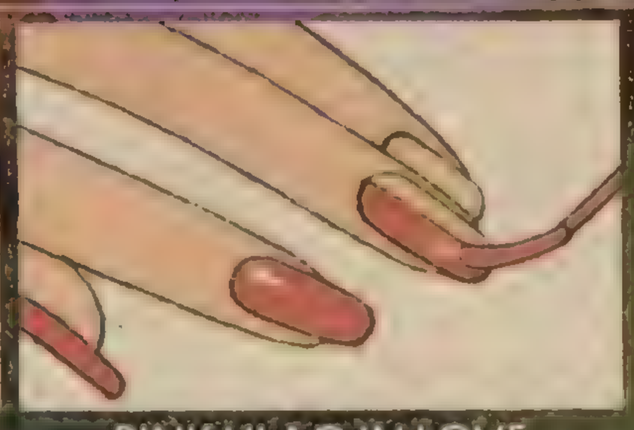

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Your Letters

"Medea" and media

What a beautiful photo-article on Mr. and Mrs. Robert Whitehead (Zoe Caldwell) in your December issue.

Mary Cantwell has sensed their essence and imparted it faithfully. . . . *Medea* will not be seen on CBS as a TV-movie. The television rights to *Medea* are held by the public television station WQED/Pittsburgh. They have produced on tape a re-created *Medea* as it was seen at the Kennedy Center and on Broadway, shortened by ten minutes. It will be aired nationally April 20, 1983 at 8 P.M. (ET) on the Public Broadcasting Service under the *Kennedy Center Tonight* banner.

In addition, WQED has produced a half-hour conversation among Ms. Caldwell, Robert Whitehead, and Dame Judith Anderson on their thoughts about *Medea* and their relationship to each other through the play *cum* television production. . . .

Charlotte C. Klein
For Kennedy Center Tonight
New York NY

Family happiness

While basking in the gorgeous Hawaiian sun, I just finished Mary Cantwell's fabulously poetic article "The Whiteheads—a Most Happy Family," December, 1982. It reminds me of my own relationship with my husband and children. One begins to think that "happy, joyous, caring families" almost do not exist today (some even feel it's not terribly chic?!)—but Mary Cantwell's article shows once again that we really do exist. It was delightful.

Veronica Chambers
Sherman Oaks CA

(Continued on page 126)

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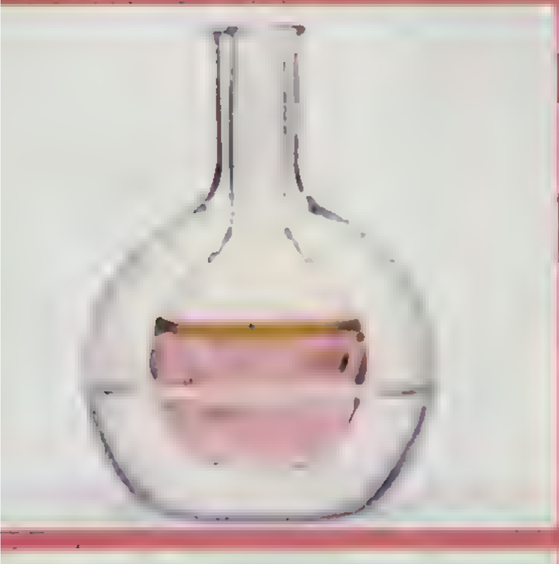

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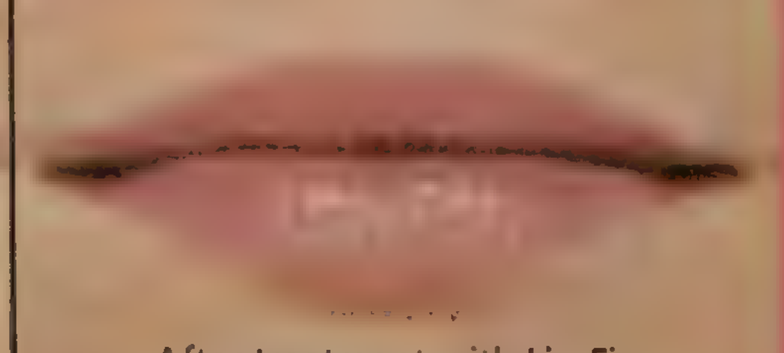
After 2 hours with Lip-Fix	After treatment with Lip-Fix for 14 to 21 days	 After treatment with Lip-Fix for 14 to 21 days

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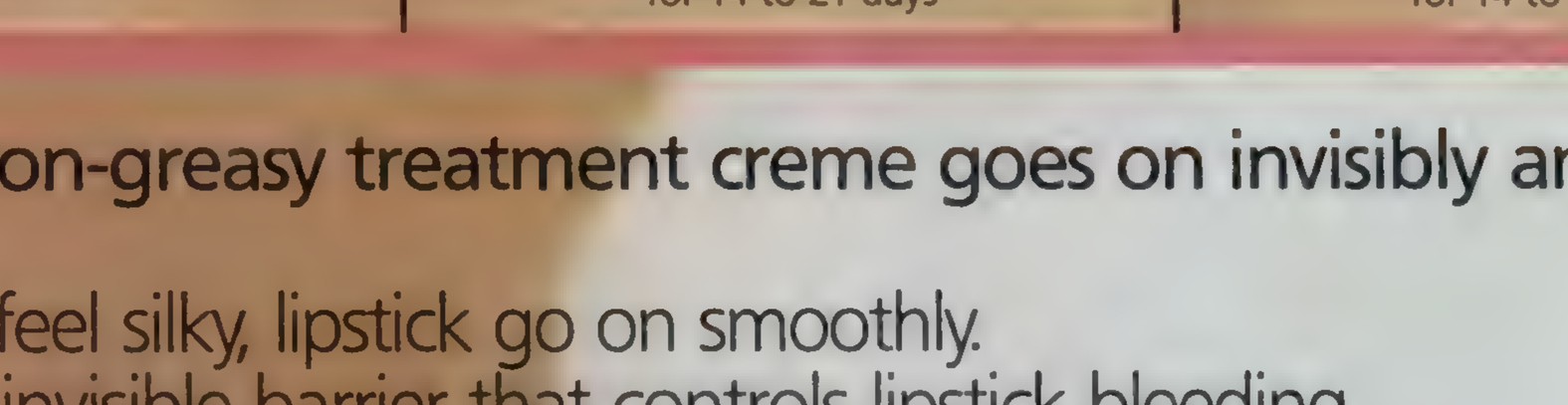

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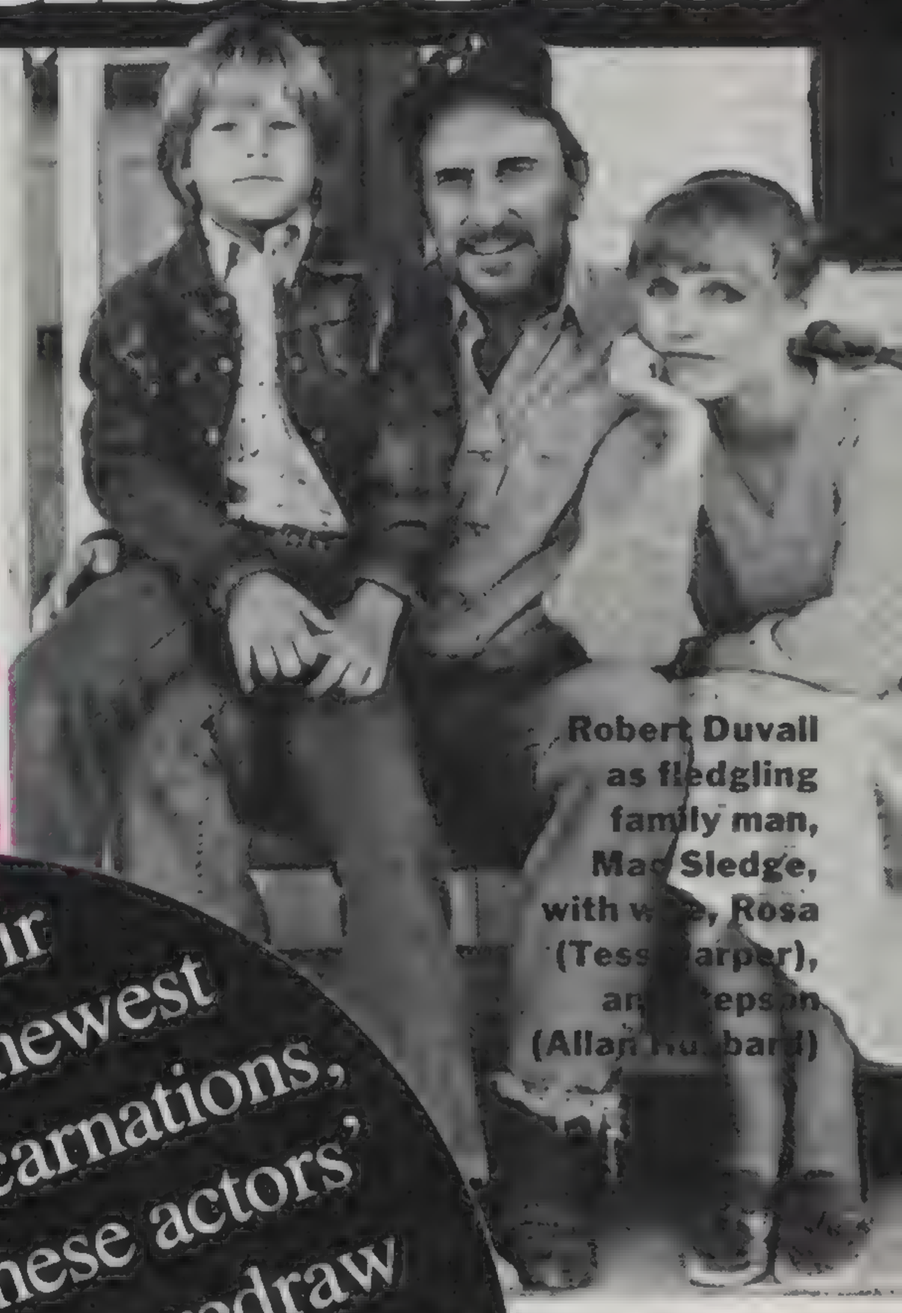
WHAT'S COMING

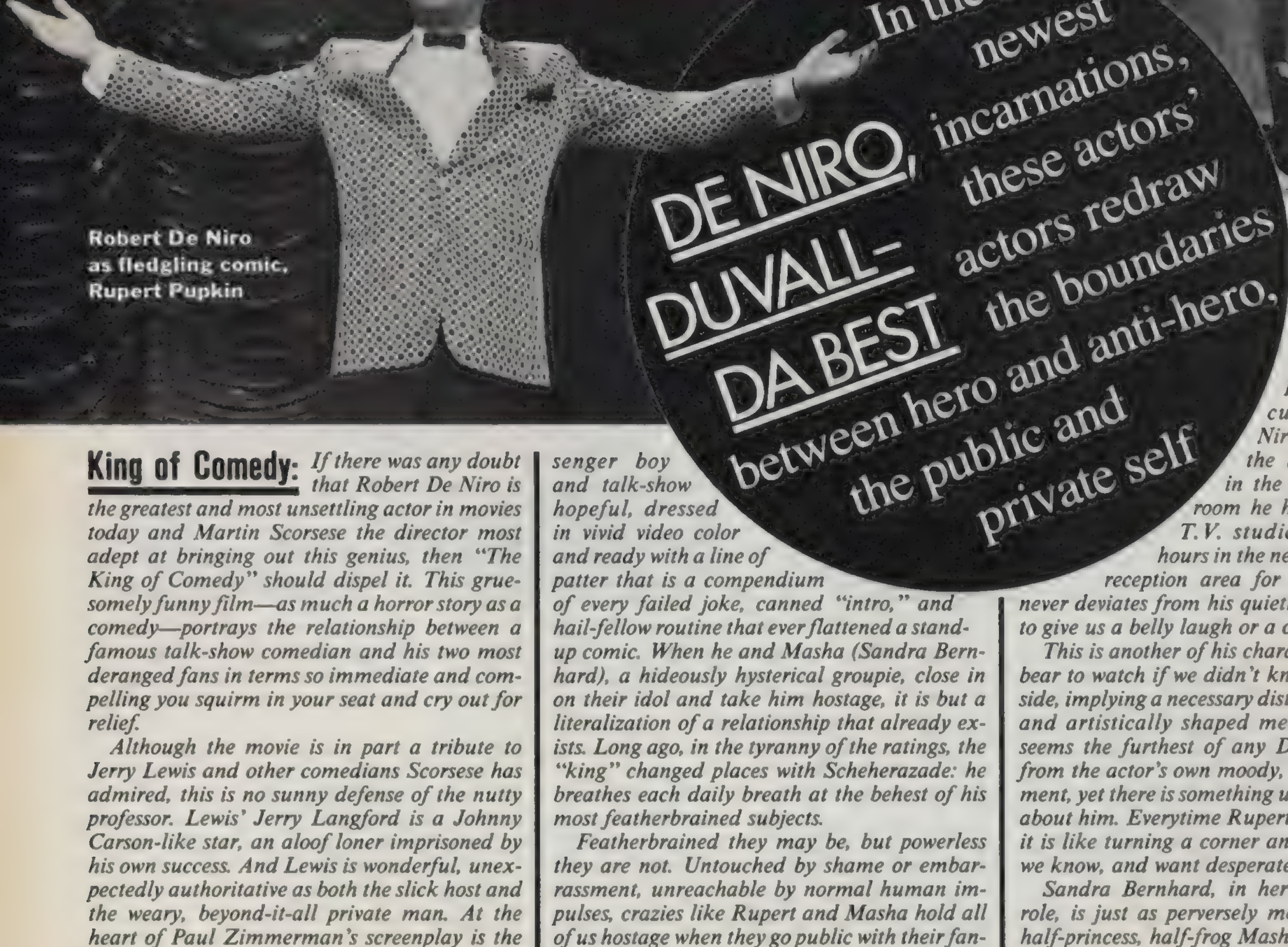
People are talking about...

Tender Mercies a movie with an almost holy reverence for the miracles of ordinary life, is itself something of a miracle. Written by Horton Foote and starring Robert Duvall—the team responsible for that remarkable film adaptation of William Faulkner's *Tomorrow* some years ago—this piercingly beautiful ballad-like film defies every axiom of current Hollywood moviemaking. Telling the story of a Country and Western singer ruined by drink and redeemed by marriage, this Texas-based drama contains no high-octane stars or car chases, no technical wizardry or deafening Dolby. Under the direction *(Continued on page 85)*



Robert Duvall as fledgling family man, Mac Sledge, with wife, Rosa (Tess Harper), and stepson (Allan Hubbard)

MOVIES MOVIES MOVIES



Robert De Niro as fledgling comic, Rupert Pupkin

In their newest incarnations, these actors' actors redraw the boundaries between hero and anti-hero, the public and private self

DE NIRO, DUVALL—DA BEST

King of Comedy: *If there was any doubt that Robert De Niro is the greatest and most unsettling actor in movies today and Martin Scorsese the director most adept at bringing out this genius, then "The King of Comedy" should dispel it. This gruesomely funny film—as much a horror story as a comedy—portrays the relationship between a famous talk-show comedian and his two most deranged fans in terms so immediate and compelling you squirm in your seat and cry out for relief.*

Although the movie is in part a tribute to Jerry Lewis and other comedians Scorsese has admired, this is no sunny defense of the nutty professor. Lewis' Jerry Langford is a Johnny Carson-like star, an aloof loner imprisoned by his own success. And Lewis is wonderful, unexpectedly authoritative as both the slick host and the weary, beyond-it-all private man. At the heart of Paul Zimmerman's screenplay is the monstrous relationship, born and bred in the false intimacy of the talk-show format, between the comedian, desperate for love, and his "pal," the audience.

De Niro plays Rupert Pupkin, overaged messenger boy and talk-show hopeful, dressed in vivid video color and ready with a line of patter that is a compendium of every failed joke, canned "intro," and hail-fellow routine that ever flattened a stand-up comic. When he and Masha (Sandra Bernhard), a hideously hysterical groupie, close in on their idol and take him hostage, it is but a literalization of a relationship that already exists. Long ago, in the tyranny of the ratings, the "king" changed places with Scheherazade: he breathes each daily breath at the behest of his most featherbrained subjects.

Featherbrained they may be, but powerless they are not. Untouched by shame or embarrassment, unreachable by normal human impulses, crazies like Rupert and Masha hold all of us hostage when they go public with their fantasies. In the movie's brilliantly claustrophobic opening scene, in which Langford is squeezed out of his limousine and we are locked in with the screeching Masha, Scorsese makes us feel our utter helplessness before the raging bull of dull and deadly resentment. Until the cheap, inappropriate, and infuriatingly upbeat ending, wherein Rupert becomes a culture hero, De Niro never lets us off the hook. Ensconced in the New Jersey bedroom he has turned into a T.V. studio or waiting for hours in the network's Muzaked reception area for an interview, he never deviates from his quietly manic banality to give us a belly laugh or a cathartic cry.

This is another of his characters we couldn't bear to watch if we didn't know De Niro is inside, implying a necessary distance between real and artistically shaped mediocrity. Pupkin seems the furthest of any De Niro character from the actor's own moody, creative temperament, yet there is something uncannily familiar about him. Everytime Rupert opens his mouth, it is like turning a corner and seeing someone we know, and want desperately to avoid.

Sandra Bernhard, in her first major film role, is just as perversely mesmerizing as the half-princess, half-frog Masha. She makes you want to avert your eyes, and defies you to do so.

These two stunningly realized grotesques make us shiver between anxiety and delight in a film that is itself an emotional high-wire act.

—MOLLY HASKELL

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PEOPLE ARE TALKING ABOUT...

(Continued from page 82) of the Australian Bruce Beresford, it avoids even that cliché of Texas moviemaking redneck violence, as the cast zeroes in on the quiet mysteries of family living in a manner more characteristic of European—or Japanese—films than American.

Duvall is magnificent as Mac Sledge, another of his stubborn, rigorous, unforgettable creations. He turns reticence into poetry as the broken-down singer who slowly, slowly lights up from within. The instrument of his salvation is a young widow, proprietor of a gas station-motel where he winds up one night penniless and mean drunk. He stays to work off his keep, and stays off the booze while he does so—a minor achievement that in time blossoms into the full-blown miracle of a saving love. Tess Harper as the young mother is utterly believable, a blond country beauty whose real genius is the absolute simplicity with which she brings God into her everyday life and carries the movie onto a beatific plane.

In a wonderful scene that is both comical and sublime, we watch, with the mother and the entire Baptist congregation, as first her son, then her new husband, are baptized—dunked in a trough of water, symbolically placed before a garish painting of the Sea of Galilee as a local artist must have imagined it. The laughter, already mingled with awe, dies as we look into her humbly delighted eyes and know that her two men *have* been saved.

In the flat, shadowless landscape captured so movingly by Beresford and Australian cinematographer Russell Boyd, Duvall is surrounded by an extraordinary cast, all of whom seem to have sprouted right out of the arid Texas soil. Of Sledge's erstwhile family, estranged but wrenchingly part of him, Betty Buckley (currently starring in Broadway's *Cats*) is a powerhouse as the raucously bitter country singer ex-wife; Wilford Brimley wonderful as the temporizing manager; and Ellen Barkin heartbreaking as the spoiled, shallow, doomed daughter. In his new family, Allan Hubbard as Tess Harper's young son almost steals the show, an uncannily probing ten-year-old with the kind of eyes you don't dare lie to.

Tender Mercies' ultimate miracle is its faith in the audience. It assumes, perhaps unreasonably, that we are not so numbed by canned overblown effects that we cannot pick up its quiet rhythms, read in a look, a pause, an unfinished sentence, a lifetime's revelations of pain and ecstasy.

—MOLLY HASKELL

DUANE MICHALS

FIVE MINUTES INTO LUNCH WITH ROBERT DUVALL AND I SEE WHY HE'S THE MOST POWERFUL CHARACTER ACTOR WE HAVE. THIS GENIAL DIAMOND-IN-THE-ROUGH CONSUMES PEOPLE'S QUIRKS, TICS, SCRAPS OF CONVERSATION, AND HISTORIES WITH A VORACIOUSNESS OTHERS RESERVE

for sex or Hershey's Golden Almond bars. For *Apocalypse Now*'s flamboyant Colonel Kilgore (who coolly evaluates the best waves for surfing as a Vietnam village explodes around him), Duvall infiltrated Fort Bragg, NC, taking in the strut and preen of the airborne officers. To fashion the gruff swagger of Marine air ace Bull Meechum in *The Great Santini*, Duvall ransacked his own memories of childhood as a Navy brat, son of an Annapolis man, moving from base to base. Watching him as Tom Spellacy, hard-boiled L.A. detective in *True Confessions*, or as Tom Hagen, shrewd *consigliero* to the Corleone family in *The Godfather*, I would have sworn on my grandmother's Bible he was Irish. He's not; he's French Huguenot.

In *Tender Mercies*, his new film, Duvall is Mac Sledge, a down-and-out country singer. Before shooting, says Duvall, "We jumped in a car and drove 680 miles in three days all over East Texas and tracked down a couple of bands. God, it's like another country." It paid off: when, in the film, Duvall lumbers onto the stage of the local Texas dance hall and belts out a honkytonk ballad, you're a believer—again.

Duvall, now fifty-two, is what people used to call a "man's man"—a rough-hewn urban cowboy in brown leather vest and pressed blue jeans who drops his g's and calls the waiters by their first names. Over lunch, I sense he's on his Sunday-best behavior—each time he says "girl," he quickly amends it with "woman." But incorrigible storyteller that he is, he covers everything from Filipino hotels to a guy he met in Oklahoma whose hunting calls were so good that "an owl flew down and took his hat off thinking he was a rabbit. Oh yeah," adds Duvall, "he does three kinds of turkey."

Mostly, Duvall talks about the movie he has just written and directed, *Angelo, My Love*. Angelo is a thirteen-year-old gypsy boy with heartbreaker eyes, a macho swagger, and the animal cunning of a born hustler. "I ran into Angelo on Columbus Avenue in New York, about a quarter of a block from where I live; he dictated five years of my life and my bankroll." Duvall used Angelo and his flamboyant family as actors in the film, tracking their rivalries, weddings, and blood feuds. Duvall chuckles: "When Angelo first saw himself on screen, he said, 'Bobby, I *love* myself.' "

Duvall has worked all morning on the new film he is writing about a man who drives his aged father from California back home to Oklahoma to die. It will star his friend and *Tender Mercies* co-star Wilford Brimley, who played the judge in *Absence of Malice*. ("He used to be Howard Hughes's bodyguard—didya know that?") Duvall is also mapping out a movie with Antonioni ("You know, we had him in town. We took him to an opera restaurant in the village where my brother used to sing. He wouldn't have anything to do with it—he wanted Country and Western!"). Also in the works: an Off-Broadway production of *Convicts*, the new play by Horton Foote, Academy Award winning screenwriter of *Tender Mercies*. ("Theater is where I started out. It's good training to always go back." A wicked smile. "And it gives me a kind of legitimate smugness.")

Last summer, on an island off Maine, Duvall remarried—to actress Gail Youngs. They met five years ago when Duvall starred with her brother, actor John Savage, in Off-Broadway's *American Buffalo* by David Mamet. "Yeah, I feel good now. Things are changing, but they're changing on my terms," says Duvall. "Now, let me tell you about the guy Francis Coppola found on the street shining cars whose father used to play accordion for the czar. . ."

—DEBORAH MASON

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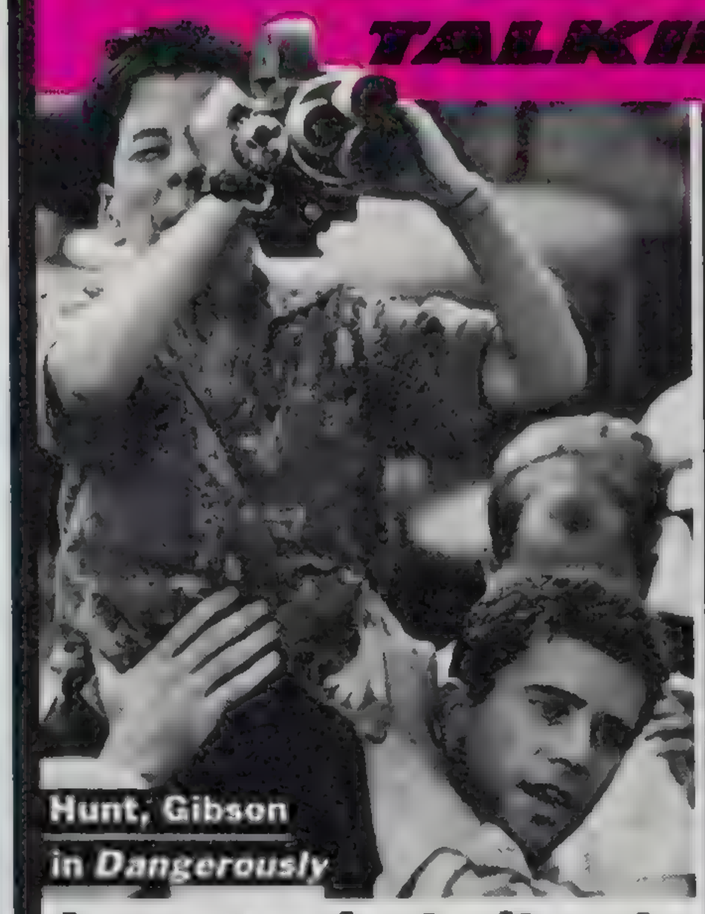
PEOPLE ARE TALKING ABOUT...



Hunt, Gibson in *Dangerously*

Love in a hot climate

With echoes of Graham Greene and Howard Hawks added to its own clash-of-cultures theme, *The Year of Living Dangerously,* the new film by Peter Weir, is a romantic and political melodrama set in Indonesia during the Sukarno regime. If it winds up being more romantic than political, who's complaining? When the different degrees of Anglo-American-Aussie cool represented by Sigourney Weaver and Mel Gibson melt, we are treated to the most erotically on-fire pair since the lovers of that other duel in the sun, *Body Heat.*

Gibson, that unlikely and appealing combination of tough guy and little boy, plays an Australian reporter just arrived in Indonesia.

MOVIES

Weaver plays Jill Bryant, a British embassy employee, a coolly sensual Amazon, exotic as anything in Jakarta, who is never any less slippery than when she first emerges, glistening and gorgeous, from a swimming pool. Their go-between and unofficial host is Billy Kwan, a strange Chinese-Australian dwarf actually played, in a stunning *tour de force,* by the actress Linda Hunt. As the repository of the mysteries of the third world, Billy's harmony with his environment makes him the spiritual centerpiece of the film and the haunting vehicle of Weir's anti-imperialist theme. —M.H.

BOOKS BOOK

making book

They hearten us with their tenacity, these typophiles, holdouts in an age commandeered by computers. Their concern is art—the art of the book—its typography, graphics, binding. To them, the perfection of the press work, whether a book is printed on Barcham Green or Fabriano, matters mightily. Now, in their wake, comes a brush fire of small presses who print sumptuously designed, often pricey limited editions, some of which sell out within the month.

Set up in barns, monasteries, or on dining-room tables, these tiny presses boast whimsical names such as Abattoir or Perishable, but their lineage is a noble one: in England, William Morris, Virginia and Leonard Woolf; in San Francisco, the pioneering Grabhorn brothers. Andrew Hoyem was Robert Grabhorn's partner; now he runs Arion Press, playing midwife to some of the most splendid volumes printed today. Case in point: *Apocalypse: The Revelation of Saint John the Divine* with fiery woodcuts (below) by Jim Dine. A small miracle? This is one. —D.M.

TATTLE-TALE

After writing "The Mosquito Coast"—an involved, allegorical, and best-selling novel—you'd think Paul Theroux would want to ease up, maybe write what Graham Greene refers to as an "entertainment." But reading Theroux's new collection of stories, "The London Embassy" (Houghton Mifflin), you begin to realize it's not just the pure charmer it first appeared to be. Simplicity becomes complexity and every character hides a dank, wormy secret that Theroux seems sworn to uncover. His truth squirms.

Yet Theroux knows that sober vision and good plain fun may be made for each other. He exposes his night-crawlers, but just as quickly he turns them into comic princes. "Sex and Its Substitutes," for example, has the ominous ring of earnest sociology in its title; yet it is a surprising story, as funny as it is disquieting, about a woman's obsession with a brood of cats. Theroux writes with evident pleasure, and that is his power.

The narrator throughout is a youngish—not young—foreign service officer with the American embassy in London. Taken together, the stories form a quasi-novel set against the urgency of collapsing time as "youngish" becomes middle-aged. Even without intimations of mortality, truth is a precious commodity among the professional dissemblers of a diplomatic corps. In this setting, Theroux makes us crave it, dread it, laugh at it. But his pleasures, as much as his obsessions, are ours.

—ALLENE TALMEY

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1) Exposure to the sun's rays without protection. 2) Subjecting your skin to extreme hot/cold temperature variations, 3) Excessive irregular rhythm of daily activities and lack of sleep, 4) Crash diets and rapid weight loss/gain, 5) Creams which are too heavy (which stifle the skin's breathing ability).

WHAT YOU SHOULD DO

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	ACTIONS	KEY INGREDIENTS
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MOISTURIZING NIGHT CREAM WITH CELL EXTRACTS	• Nourishing treatment helps to stimulate cell renewal with rich formulation of cell extracts. • Helps to improve overall appearance of skin texture and clarity. • Softens and smooths the epidermis while protecting the skin's moisture balance.	• Cell Extracts (helps to accelerate cell renewal and promotes skin's breathing) • Hops Extracts (helps slow down aging process) • Hazelnut Oil, Avocado Oil (nourishing) • Beeswax, Vitamins A, B5 (moisturizing, protecting)
CELL EXTRACTS BEAUTY TREATMENT	For intensive care to combat the effects of aging, CLARINS recommends a program of Cell Extracts Beauty Treatment ampoules. Skin must first be prepared for this treatment by two weeks use of Moisturizing Cell Extract creams. • Intensive 32 day treatment program helps to improve skin texture and appearance. • Helps to retard the aging process by stimulating natural cell renewal.	• Cell Extracts (helps to accelerate cell renewal and promotes the skin's breathing) • Copra Oil (revitalizing, moisturizing)

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SAKS FIFTH AVENUE

Elizabeth Bishop: Her contemporaries look smitten with delight when they speak of her.

TOTAL BISHOP

A "perfect" poet whose "way of seeing was like a big pocket magnifying glass," charted the radical—and congenial—compass points of the soul

"There's nothing more embarassing than being a poet, really," said Elizabeth Bishop to her devout interviewer from the *Paris Review.* "I never really sat down and said to myself, 'I'm going to be a poet.'. . . I'm still surprised that people think I am. . . ." Like everything else in her life, she says, it "just *happened.*"

What happened was this: Elizabeth Bishop, who in her youth wanted to become a composer, a painter, even a doctor, shyly and perversely revealed, in the course of half a century, that she was, in fact, one of the most extraordinary poets of her day. A "poet's poet"—her contemporaries (even if ungenerous by nature) look smitten with delight when they speak of her, as if someone were offering them a clever china doll. She is a guarded secret; that perfect intelligence and sensibility producing lines of poetry as clear, refreshing, and (to use a word of hers) salt as the water she lived by during her childhood in Nova Scotia and, later, during her summers on Penobscot Bay. Robert Lowell, in an ecstasy of admiration, thought he might marry her. Mary McCarthy envied "her way of seeing that was like a big pocket magnifying glass." Randall Jarrell raved, "all her poems have written underneath, *I have seen it.*" And whatever it was—an iceberg faceted like a jewel, or a soul; a giant snail speaking the incongruous, enameled miracle of its shell; a child sitting in a dentist's waiting room, on the strangest morning of the world—Elizabeth Bishop *had* seen it, and had understood.

Years spent marking the fluid regions where ocean meets land, and mind matter, charting the frozen gestures of the north, the humid encounters of the south—Brazil, where Bishop lived for more than fifteen years—a woman of extremes, but not contradictions. It was as if she floated from one climate to the next, imperceptibly. North and South (the title of her first collection of poems) were the compass points of her wit. Just occasionally, she had to show what happens when fire meets ice.

Now, four years after her death, Farrar, Straus and Giroux gives us *Elizabeth Bishop, The Complete Poems 1927-1979,* a rich, thorough volume that is still unsettling—it makes us hungry to see her and hear her speak. Hating to appear in public, she seldom read, never pontificated. When she wrote to friends, it was with great warmth. She was good to look at, a student says—ample in silk blouses, something pretty around the neck, white hair swept back. Impatient with would-be poets ("I don't think I believe in writing courses at all"), sharp-tongued, critical, and, with it all, childlike in the intensity of her gaze. We can draw much of her from these poems, never enough. Oddly, Bishop published her version of *The Complete Poems* in 1969. It was characteristic of her to want to know what that felt like, and to enjoy the joke.

This new volume contains some very early poems (one can't help agreeing with the publisher that Bishop would never have willingly resurrected them); more of her splendid translations, mainly of Brazilian poets, also of her friend Octavio Paz; and some previously unpublished poems, including the gentle "North Haven," written *in memoriam* for Robert Lowell, and a long-lost 1939 poem, "Pleasure Seas." Wonderful as it is to have all this in one volume, the insatiable reader still could wish for a *Complete Works,* including Bishop's stories. (The autobiographical story, "In the Village," a masterpiece, appeared in the original edition of *Questions of Travel,* and is greatly missed here.)

What we do have in this book is, quite literally, pure poetry. Bishop's great poems—among them, "At the Fishhouses," "The Armadillo," "First Death in Nova Scotia," "In the Waiting Room"—are as startling, as cleansing as ever. What emerge now are unexpected echoes—something of Emily Dickinson in "The Weed":

I dreamed that dead, and meditating,
I lay upon a grave, or bed,
(at least, some cold and close-built bower)

something even of Donne in "The Imaginary Iceberg":

Icebergs behoove the soul
(both being self-made from elements least visible)
to see them so: fleshed, fair, erected indivisible

Humor—a quality that Bishop's admirers, awed by her precision and reticence, usually fail to note—is also evident here, in such poems as "Chemin-de-Fer" and in the courtly "Invitation to Miss Marianne Moore":

Come with the pointed toe of each black shoe
trailing a sapphire highlight,
with a black capeful of butterfly wings and bon-mots,
with heaven knows how many angels all riding
on the broad black brim of your hat, please come flying.

Celebrating Elizabeth Bishop in 1953, Jarrell explains that what makes her "morally so attractive" is her recognition that morality is "a small, personal, statistical, but heartbreaking or heart-warming affair of omissions and commissions," and that, although difficult, it is "barely but perfectly possible to get along in an imperfect world." Bishop's most recent poems "Santarém," "Pink Dog," and "North Haven," in particular, speak with even more certain humanity, perhaps with greater tolerance for pleasure and pain. It is hard to think that these are her last words.

Fortunately, the moral vision remains, and it is best to let her speak it in these lines from "At the Fishhouses":

I have seen it over and over, the same sea, the same
slightly, indifferently swinging above the stones,
icily free above the stones,
above the stones and then the world.
If you should dip your hand in,
your wrist would ache immediately,
your bones would begin to ache and your hand would burn
as if the water were a transmutation of fire
that feeds on stones and burns with a dark gray flame.
If you tasted it, it would first taste bitter,
then briny, then surely burn your tongue.
It is like what we imagine knowledge to be:
dark, salt, clear, moving, utterly free,
drawn from the cold hard mouth
of the world, derived from the rocky breasts
forever, flowing and drawn, and since
our knowledge is historical, flowing, and flown.

—CATHLEEN MEDWICK

"All of her poems have written underneath 'I have seen it,'" fellow poet Randall Jarrell raved of Bishop

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SECRETS: THE GOOD, THE BAD, AND THE MONSTROUS

WE ALL HAVE OUR LITTLE SECRETS AND OUR BIG ONES, AND WE WILL SHOW ONE FRIEND A FACE WE WOULD RATHER another not see. Our confessional culture does not approve. We are encouraged to tell all: self-revelation is the chute to self-liberation. In an ideal world, it is widely held, there would be no need for secrets—no sins to hide, no shames to cover, no hypocrisies to mask.

Not at all, says Sissela Bok, Ph.D., a moral philosopher who is crisply against moralizing, and who surprises, delights, and changes the way one thinks in her new book, *Secrets: On the Ethics of Concealment and Revelation* (Pantheon). Dr. Bok, who has taught ethics at Harvard Medical School (her last book was on lying) began by imagining a world where no secret was safe from exposure. She found it horrifying. Another imagined world, where no one could penetrate another's secret, was equally chilling. Secrecy-wise, it seems, we live in the best of all possible worlds.

The capacity to have and keep secrets—the power to remain silent—is honored by Bok as a mark of autonomy. She quotes Montaigne as saying, "I speak as much truth as I dare and I dare a little more every year." But the desire for complete openness, the longing for what Sartre called "transparency," is, Bok says, "a desire for a shortcut in human relations. It denies one's own complexity and the complexity of others. The word 'transparency' doesn't fit human nature as I see it."

Bok asks about the ethics of listening as well as of telling. Are we intrusive in our listening? How much are we bound by the secrets we hear—if we are listening as friends, lawyers, doctors, or confessors? "I will be much more careful when somebody asks me to keep a secret before they have told me what the secret is. I will, on the whole, say 'I'm sorry, I can't promise that until I know what the secret is.' That will make life a lot easier."

Secrets of artists, and secrets of state. Psychological research that depends on "fooling" its subjects. The attraction and moral risks of secret societies, of investigative journalism, of gossip (defending gossip from priggish moralists, Bok argues that it may certainly damage, but it also satisfies "the need to inquire and to learn from the experience of others." It proves, too, "the importance of not taking everything at face value." She believes we are "perhaps too careful in protecting ourselves from what others say about us)."

SILENCE AS A WOMAN—an emblem of silence from the book, *Iconologia,* published in 1630, mentioned in Sissela Bok's *Secrets*

We continually brush against ethical questions about secrecy: Bok gives them form, clarity; makes them manageable. What is finest about her book is her passion to preserve the territory of the self, in all its ambiguity, unfathomableness, and—her word—sacredness.

She writes, "To mature is in part to realize that while complete intimacy and omniscience and power cannot be had, self-transcendence, growth, and closeness to others are nevertheless within one's reach. It is to experience isolation and wonder, and to live with the partial and the unknown; to learn to shift focus and perspective so that new aspects appear while others fall into the penumbra, mysterious, perhaps kept secret. It is to come to terms, therefore, with hiding and with seeking, and to see their powers for equilibrium, freedom, and delight, while remaining aware of their risks."

—AMY GROSS

The essential questions now: what are the causes of human destructiveness, and can we stop being destructive? Alice Miller, Ph.D., a Swiss psychoanalyst whose *Prisoners of Childhood* is practically a cult text, believes she has answered those questions in *For Your Own Good: Hidden Cruelty in Child-Rearing and the Roots of Violence* (Farrar, Straus and Giroux). She argues that the cruelty of both Hitler and a parent who threatens a child with loss of love is a kind of storytelling—"This is what was done to me when I was a child." There are hidden exercises of power in the raising of a child and the child is the parent's victim. The child's need to believe that the parent—no matter how abusive—acts for the child's own good requires the child to bury rage and pain. Years later, those pent-up emotions may erupt and express themselves on the child's child or on masses of people. Cruelty perpetuates itself, like life. It is a cycle, Miller believes, that can be broken at any time. From the book: "those children . . . who are intimidated will be intimidating, those who are humiliated will impose humiliation, and those whose souls are murdered will murder. . . . The longer I wrestle with these questions, the more I am inclined to see courage, integrity, and a capacity for love not as 'virtues,' not as moral categories, but as the consequences of a benign fate." —A.G.

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PEOPLE ARE TALKING ABOUT...

CONSTABLE'S ENGLAND; METROPOLITAN MUSEUM OF ART, NEW YORK CITY; APRIL 16 THROUGH SEPTEMBER 4.

Constable's noble landscapes; unexpected images from Japan

John Constable is one of the nineteenth century's four or five greatest landscape painters and, with J.M.W. Turner, the basis of England's sole claim to a great period in painting. During Turner's and Constable's lives, English landscape is comparable to the Dutch variety in the age of Rembrandt. Turner's career has been examined, widely and often, in museum shows of the last two decades. Constable, though equally admired, has gotten short shrift. Now the Metropolitan has assembled sixty-four of his canvases from British and North American collections as part of the "Britain Salutes New York 1983" arts festival.

At the center of the exhibition are Constable's major themes—Salisbury Cathedral, views of Dedham and the River Stour, Hadleigh Castle. His largest canvases show his displacing of the weight of his medium from history painting, that genre of *grandes machines* thickly populated by characters from the heroic past in which foliage and topography serve as foils for kings, warriors, and their carefully posed retinues. Constable banished these crowds and brought the landscape to the forefront where it came alive. His countrysides rustle with a light that inspired the Impressionists to luminosities of their own. Greenery seems damp in Constable's canvases, as if the paint had dried but not the image. Above all, he taught painting to breathe.

He was not the first to do so. His tradition reaches back into Britain's eighteenth century and to the worlds of Dutch and Roman landscape. But no other painter has conjured up so successfully the currents that bring us our weather, our seasons. Each of his large, stately paintings is minutely convincing about a particular time of year. His small oil sketches—"Cloud Studies" and trials for full-sized works—evoke an hour of the day. When Constable's brush was moving fast over the surface of a canvas or a page in his sketchbook, the weave of his touch suggests the very texture of seeing, moment to moment.—C. R.

***Left,* "Raijin: Thunder God" from Japan's thirteenth-century; *above left,* Constable's "Branch Hill Pond, Hampstead Heath" c. 1827.**

VOGUE, April, 1983

NATURE AS HERO: DIFFERENT STROKES

Reflections of Reality in Japanese Art; The Cleveland Museum of Art; through May 1.

For avant-garde painters of the last century, Japanese art helped point the way to a goal that had only recently become imaginable—freedom from the look of the world, from the demand that a painting serve the world as a mirror. Japanese paintings, prints, and fabrics were among the forces that, by 1910, had pushed Western art to abstraction. Now The Cleveland Museum of Art presents *Reflections of Reality,* an exhibition of 135 major pieces chosen to remind us that the artists of Japan have traditionally been what we would call realists. Westerners have always understood this, yet our absorption in modernist experiment has distracted us. Drawn to the obsessively subtle grey tones of a Whistler "Nocturne," the eye recalls his appreciation of the flat color planes, the freedom from Renaissance perspective, the seemingly self-enclosed formal balance of an Edo scroll. This is fair enough. Whistler wanted to see "pure" form in Japanese renderings of wave and fog and light. This exhibition invites us to see the wave as wet, the fog as chilly, and the light as the source of a delicate kind of warmth.

Organized by Sherman E. Lee, the Cleveland Museum's director and chief curator of Oriental Art, *Reflections of Reality* begins with ancient *haniwa,* clay sculptures of birds and animals. Portraiture appears in the eighth century. By the 1400s, Kamakura-period sculptors had learned to shape and incise wood as delicately as flesh itself settles into the image of a personality. The priestly faces of this era's sculpture look like caricatures at first, then like detailed maps of character. Chinese styles invaded during the fifteenth century, closely followed by Dutch and Portugese influences. The best-known works in this show are among the most recent—prints from the nineteenth century in the genre called *ukiyo-e,* the "floating world" of life in Japan's crowded, maze-like cities.

Japanese art is animated by the Buddhist belief that the worlds we know and imagine "are like flickering flame; like a shadow, an echo, a dream. . . ." Thus a scroll painting's images are both accurate and elusive. The more precise a form, the more tenuously it seems to hover at the edges of disappearance. Japanese realism is evanescent, and this made it crucial to Western artists in their drive toward abstraction. Yet the trembling, impalpable nature of so many Japanese images may be their most realistic trait, binding them most firmly to the world of ordinary experience. No intensity of vision can prevent the world from changing. Clouds disperse, rocks crumble. These works of art have survived intact, yet the richest of them evoke the flicker of a transitory existence.—CARTER RATCLIFF

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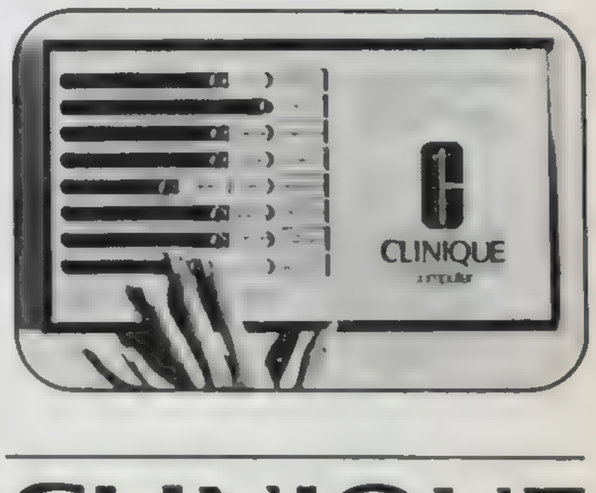

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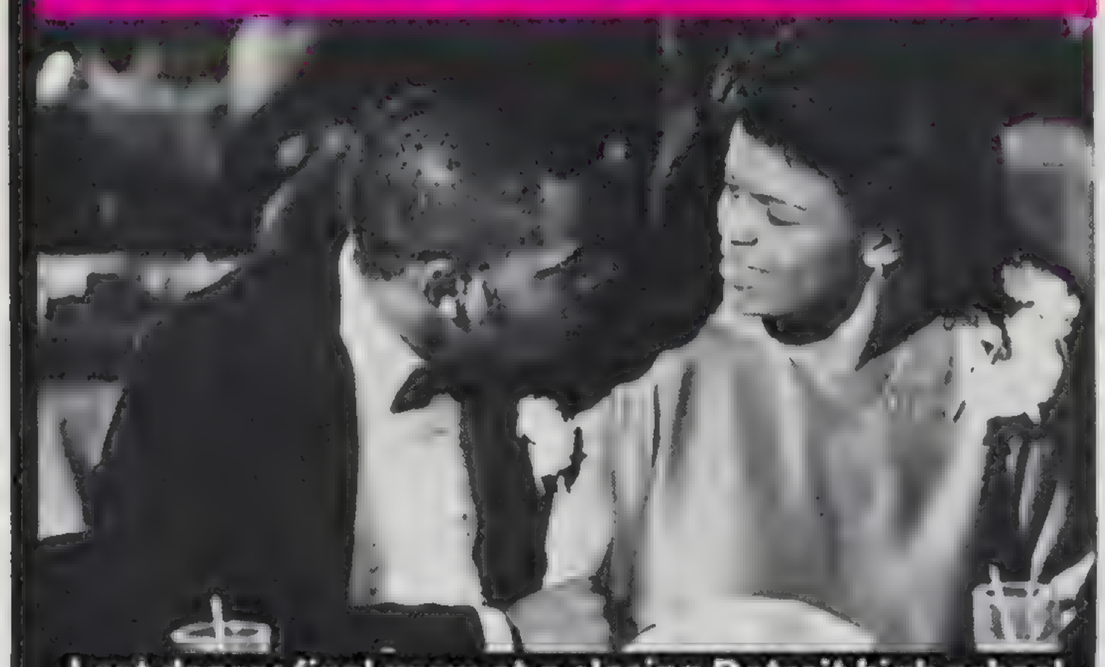

Last dance: final prom at a closing Detroit high school

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SENTIMENTAL JOURNEY? RICHARD REEVES TRACKS THE STEPS OF DE TOCQUEVILLE, OUR FIRST FOREIGN VOYEUR, AND MAPS THE MOOD OF THE U.S. NOW

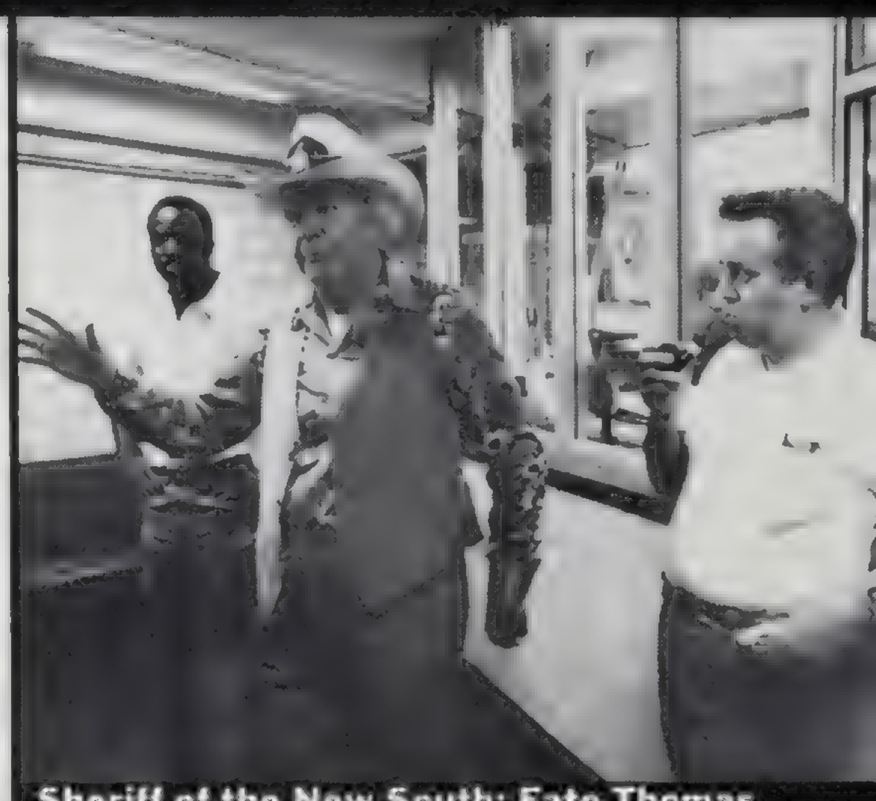
THIS LAND IS WHOSE LAND?

"I confess that in America, I saw more than America; I sought the image of democracy itself, with its inclinations, its character, its prejudices, and its passions, in order to learn what we have to fear or to hope from its progress." So wrote the young Frenchman, Count Alexis de Tocqueville, who was worried before the first volumes of his great work, *Democracy in America,* were published in 1835. But so rapturous was the reaction that his publisher, who had also felt misgivings, rubbed his hands and said: "So it appears your book is a masterpiece." The praise struck the author as "the comment of a tradesman." It was not.

Few of us remember now that De Tocqueville was only twenty-five when he first arrived in May 1831 after a thirty-seven-day voyage, the food and water almost gone when the ship docked at Newport. His mission for the French government was a study of our penal system. But, in nine months, traveling so many strange and arduous miles, he took a measure of us that has not been surpassed. When he began his study of our "great experiment" there were twenty-four united states and thirteen million Americans with characteristics that both impressed and vexed him.

Last year, Richard Reeves, political columnist and *New Yorker* contributor, published *American Journey* (Simon & Schuster), his private retracing of De Tocqueville's travels, using the French aristocrat's notes and letters to compare what he saw then to what now exists. A television documentary, *American Journey,* narrated and written by Reeves, will premiere on PBS the night of March 30. (Rebroadcast throughout April; check local listings.) "We're going to meet ourselves on this American journey," he says in the film.

A fine promise. But the contrast between the serious, remarkable perceptions of the European and those of Reeves, who is pedestrian, shrewd, and cheerful, is often painful. When he quotes De Tocqueville, Reeves is fine; when the language is his own, it has a childlike thump. ". . . De Tocqueville travelled six thousand miles when the survival of democracy was still an open question. WELL, SIR. WE MADE IT." And this: "If De Tocqueville thought we looked varied then, he should see us now—more than 200 million of us. And, to



Sheriff of the New South: Fate Thomas

begin our journey with a conclusion: democracy works for us, most of us, most of the time. NO ONE IS TRYING TO LEAVE AMERICA AND A LOT OF PEOPLE ARE STILL TRYING TO GET IN." On describing his mentor's arrival in New York: "The hustle of it all bothered him and so did the hustling. . . . He was offended. Americans were so—so greedy. De Tocqueville was a rich French aristocrat. He had HIS. Americans were trying to win theirs when they were selling everything from the odds to the Gods."

Occasionally, in interviews with Americans in the places De Tocqueville knew—and some new places he never saw—the heart is assaulted: scenes of dead Haitian refugees washed up on a Florida beach—peaceful now; Haitians imprisoned in Camp Krobe only because they believed this country admits the desperate. But there is no room; the Statue of Liberty tells the lie. And then the earnest voice of the U.S. Government spokesperson: ". . . we have tired and poor and huddled masses who can't get work and who are very, very angry that the doors are still open, that poor people are still coming in. . . ." We are not to know that it is far more complicated than that.

American Journey does not make clear that we are no longer the land of opportunity or how this happened. Twelve million out of work, we see only one woman who was laid-off. No soup kitchens, no dioxin, no chemical dumps, no rusting factories or shut mills in this America, not even the long, dark reverberations of Vietnam *(Continued on page 102)*

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PEOPLE ARE TALKING ABOUT...

(Continued)
can be heard. I was grateful then for the memories of Nashville newspaper editor John Siegenthaler who speaks of the civil rights movement and the attitude of students today, as well as excellent scenes filmed in Detroit and Mississippi. Black teenagers mourn, with sighs and pauses, the closing of a famous high school which was theirs. In Mississippi, a few citizens choose not to pretend that racism is less septic. So this much redeems *American Journey.* "A great people," Mr. Reeves calls us. De Tocqueville wrote: *The Americans in their intercourse with strangers appear impatient of the smallest censure and insatiable of praise. . . . It would seem as if, doubting their own merit, they wished to have it constantly exhibited before their eyes. Their vanity is not only greedy, but restless and jealous. . . .* He knew us very well. —G.E.

How ya gonna keep 'em down on the farm?

The four ballerinas, moving with strict perfection, all in white, ignoring the cows and the goats, take over the farm—sliding down a chute atop bales of hay, pirouetting by the barn, sitting in the chicken coop like hens hatching. No one speaks. To watch the fifty minutes of Joseph Papp's *Swan Lake, Minnesota* is to be surprised by joy. It airs this month on Hearst/ABC Arts Cable. A parable, a comedy, a hallucinatory mixture of sweetness and shock, this version of the classical ballet was conceived and directed by Kenneth Robins.

Much of the poignancy and wit of *Swan Lake, Minnesota,* comes from the dancer Naomi Sorkin, who suddenly appears with her gauzy white tent on the farm of an ordinary, shy, isolated man who lives with his small son. Strange and voluptuous, elusive and persistent, the dancer seduces the farmer, then is slain like a deer and tied to the hood of a car. The farmer is played to perfection by an actor, Bill Schoppert, his face an old-fashioned map of male Midwestern America. —GLORIA EMERSON

EAT EAT EAT EAT EA

Where to eat now: The Quilted Giraffe

When Barry and Susan Wine (right) came down out of the Hudson Valley hills some years ago and opened their Quilted Giraffe, there was a grand surprise: despite its cutesy name, this restaurant was serious, innovative and frequently superb. And today it is, despite its cacophonous popularity and an occasional under-hotted dish, better than it has ever been.

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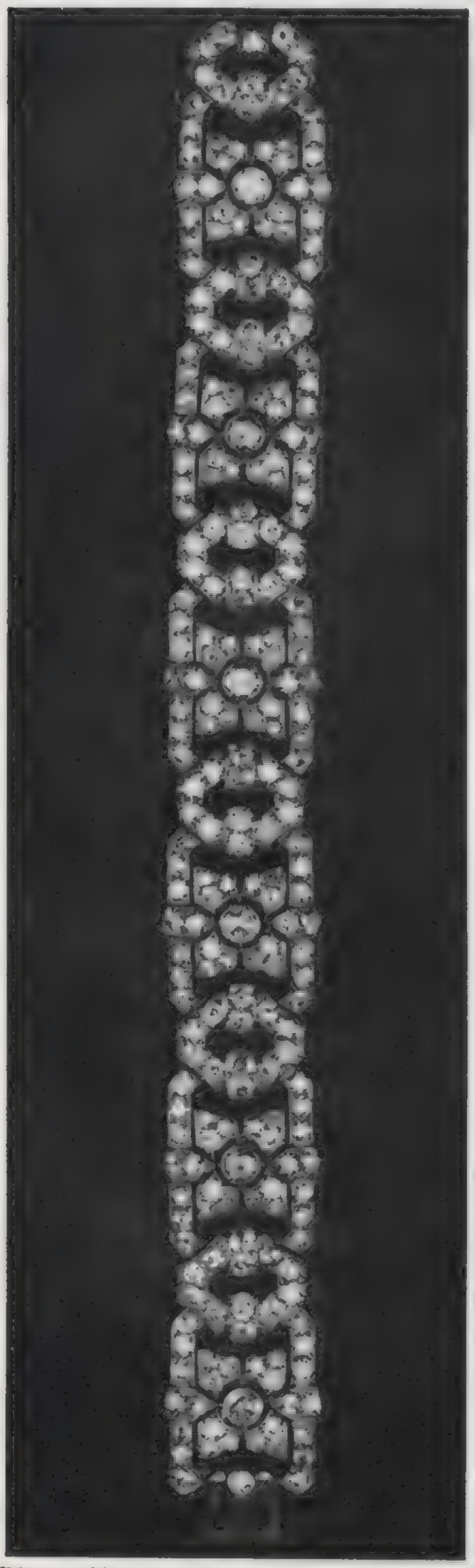

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PEOPLE ARE TALKING ABOUT...

MUSIC

ONE GOOD WOMAN

AMY BEACH

RECLAIMING AN AMERICAN ORIGINAL

The dearth of women among composers of classical music has often been a subject for puzzlement. True, women's creativity was generally repressed in most times before our own; but a reading of George Bernard Shaw's music criticism, or other critics of the late nineteenth and early twentieth centuries, reveals a steady stream of prominent women performers. Yet of composers, there are precious few.

Perhaps it had something to do with the Romantic ideal of the composer, of which Beethoven was the archetype—proud, Promethean, exaggeratedly masculine. But while women composers may have been suppressed, there were not so few as we might think. Today, there is a determined historical investigation under way that has unearthed composers ranging from obscure medieval nuns to proud eighteenth-century French court composers to all manner of Victorian musical embroiderers.

One of the most interesting of such exhumations is Amy Beach, who was known publicly as Mrs. H. H. A. Beach. If anyone can claim the station of America's first important woman composer, it is she. Furthermore, her music, while not boldly original, is of interest to this day.

She was born in Henniker, New Hampshire, in 1867; and while her musical idiom was firmly "internationalist" in the overtly German style popular in her time, she counts as one of the first American composers of either sex to have been trained entirely in this country. Of course, that was partly a result of sexual discrimination: the best and brightest young composers of that time—meaning the men—traveled to Leipzig or Berlin for their final polishing.

Before her marriage in 1885 she was a well-known concert pianist, appearing with the Boston Symphony; and after her husband's death in 1910 she resumed her concert career, touring nationally and internationally. But while she was married, and after the outbreak of the First World War curtailed her European tours, she concentrated on composition. She was the first woman to have works performed by Boston's Handel and Haydn Society and by the New York Philharmonic. Later in life she became the recognized doyenne of American women composers, and spent numerous summers at the MacDowell artists' colony in her native New Hampshire.

Beach's music is probably too genteel ever to claim a central place in the modern repertory. Still, there are signs of a Beach revival, especially on records, and her music can give genuine pleasure. Understandably, the labels that are attracted to her work have a strong Americanist, obscurantist, academic, or feminist bias. The current Schwann catalogue offers her "Piano Concerto" (Op. 45) on Turnabout, chamber music on two different Leonarda disks, and a violin sonata on New World.

The most assiduous Beach champion has been the pianist Virginia Eskin. Miss Eskin has three collections of Beach's piano music: one on the Genesis label, a Northeastern disk with more solo piano pieces by Beach (and three other American women), and, most recently and perhaps most delightfully, an assortment of piano-accompanied songs and violin pieces, again on Northeastern (NR 202). This label is affiliated with Northeastern University in Boston, and has a fine group of unusual historical and contemporary disks in its "Sounds of New England" series.

The Beach record is a charmer. Her songs and salon pieces are in a deliberately simpler, more sentimental style than the earnest Germanisms of her orchestral scores. But simpler hardly means less appealing, and this collection, with the lovely mezzo-soprano D'Anna Fortunato and with Joseph Silverstein, concertmaster of the Boston Symphony, counts as one of the more unashamedly engaging releases of recent months.

—DAVID SARGENT

Photo Bosbach/University of New Hampshire Library, Virginia Eskin

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COVER LOOK

BEAUTY NOW

differences

in makeup, fragrance, skin care—
for a new season...

ere and on our cover, on model Renée Simonsen—the fresh glow of a very pretty, very natural makeup, a look that can be achieved with Orlane's colors —Noir pencil and Vert Bronze shadow on eyes, Beige Rose lips, and cheeks shaded lightly with Geranium.
New this month from Orlane: the fresh, light scent of Fleurs d'Orlane.
More news: strong, fresh accessories—John Iversen for Byzantium's turquoise patina hoops (about $103) and pebble necklaces (about $875). Tank top by Azzedine Alaia. Hair, Garren of Garren, New York; makeup, Ariella. Stores, last pages. Photograph by Avedon.

In the air: corporate moves towards educating the public about much more than simply the products they buy. A recent Clairol Beauty Renewal Seminar, for example, featured experts on hair, included fitness, attitude, fashion pros as well. Coming this spring, Erno Laszlo will be conducting eye-care seminars—experts will discuss eye strain, medications, lenses and frames. (Check your local Laszlo Center for time.)

Makeup that does more—acts alone, changes other makeup to give you more variations than you thought possible . . . Makeup with an opalescent sheen, to give a hint of glowing color worn alone or to lend a pearly cast to other colors. One, Alexandra de Markoff's Evening Splendor Powdermist—to dust everywhere (more, page 300) . . . to dust alone or over other makeup. Or the lift of creamy shine—Halston's crystal-pink/silver/smoke-grey highlighter creams. And, for lips, two new accessory colors—Doré Brilliante and Rose Brilliante. From Orlane's new "Special Effects" line: Lipcolors that protect with sunscreen, smooth with protein, soothe with camomile.

A fresh start

. . . means starting with clean skin—the best base for any look, any makeup. One of the most straightforward, most uncomplicated ways to get it: by getting back to basics, by a fundamental and functional approach to skin care epitomized by a simple soap-and-water washing. And now, there's a new line based on this classic concept: Ralph Lauren Skincare—cleansing bar, face rinse and moisturizer system, plus an optional makeup remover—formulated for normal-to-dry or normal-to-oily skin. Just wash, tone, moisturize; it's that easy . . . and it's that effective.

For the times in life when a portable makeup remover would be a real convenience—at your desk, on an airplane, before and after the gym—Macásu's Refreshing Cleanser & Toner Pads are a find. Saturated pads leave a light moisturizing shield as they remove eye and face makeup. You can start over fresh . . . or leave it at that.

What's ahead for spring: "accessory" makeup—to work on its own or mixed...

FRAGRANCE NOW

Another kind of fresh start:

the rejuvenative powers of a soothing bath . . . to enjoy now with two new bath lines—soaps, body lotions, more—one with the seductive scent of Anaïs-Anaïs by Cacharel; the other, on a lighter note: floral Nocturnes from Caron. . .

. . . and, perfect for this time of year—a Painter's Garden of Fragrance: a complete, completely delightful, collection of Estée Lauder fragrances for you and your home—Youth-Dew, Estée, White Linen—now in packages and porcelains evocative of a profusion of springtime flowers . . . More floral delights: the romantic scent of Giorgio, now in a body line . . . at Giorgio's Rodeo Drive boutique in Beverly Hills and at Bloomingdale's, New York City.

BODY SMOOTHER

To get ready for warmer weather, for barer clothes, consider an all-over body polishing: with a mildly abrasive sloughing agent that removes the skin's top cells—smoothing, brightening. Skin specialist Lydia Sarfati's gentle honey-and-almond scrub is available at her Klisar Skin Care Center in New York. Many of the new "body spa" lines include body scrubs to use at home. One caution: steer clear of the face (it requires gentler scrubs) or any blemished areas of the skin.

The knowledgeable woman today recognizes one unalterable fact about skin care.

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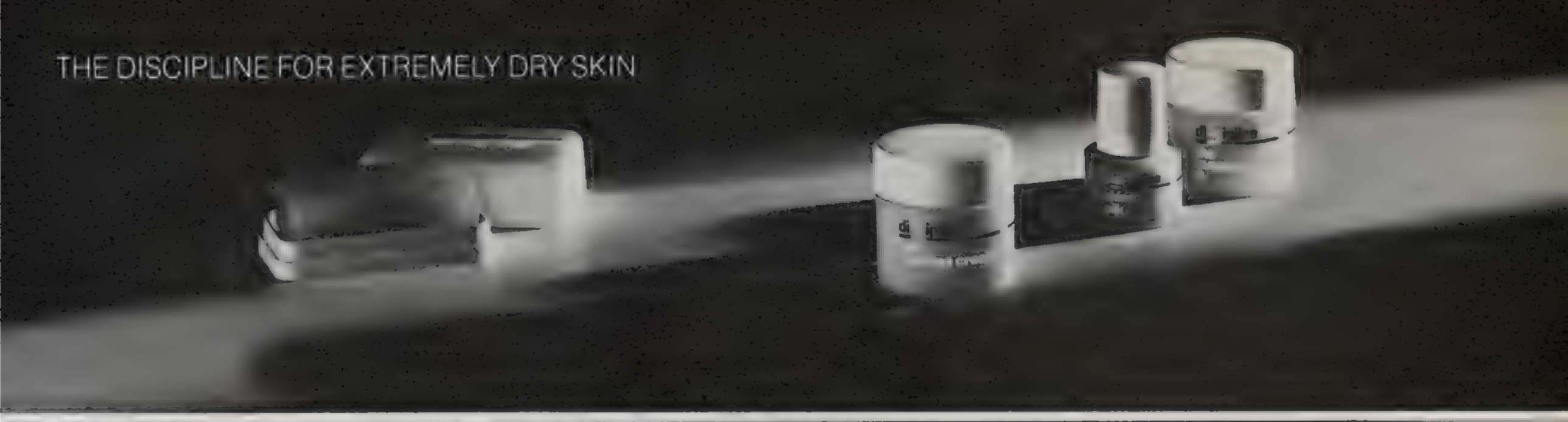

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HAIR NOW

real style

The appeal of hair that's easy, becoming...color/care update

Watch the change in hair—it's less severe, has a little more freedom than we're used to seeing. We haven't lost the practicality of short hair; we've gained some softness. The difference: more fullness in front instead of on top of the head. Here, that means bangs: straight, angled, waved, brushed away from the face, to the sides. And it all starts with the cut . . .

Color—it's becoming as important as cut in creating hair style. Colorist Bob Prestianni at the Pipino-Buccheri Salon, NYC, works with "Renaissance Color"—chooses a base color and light/dark tones to shade, accent sections of a particular cut.

Temporary color as special effect also can define hair shape. Jeffrey Stein of the Richard Stein Salon, NYC, uses deep red or translucent blue to highlight curls in a waved head or sections of a layered cut.

When haircolor is temporary, gentle, and conditioning, it becomes an appealing choice for women who "don't color" . . . like Clairol Color Renewal System—an at-home, semi-permanent color glaze.

An off-the-shoulder blunt cut, above, lifts Kelly Emberg's hair into new volume softened by slight bangs and side layering. "It's a shape many women can wear," says hairstylist Christiaan. "Hair looks slightly long, but isn't cumbersome."

For Bonnie Berman, left, Christiaan parted hair far to one side, left bangs long for a slightly tousled effect. But that doesn't translate "messy." While hair is long in front, overall it's cut shorter-than-chin-length for a clean neckline.

The change in curly hair, above: its silhouette is less wispy, follows the curve of the head; bangs draw attention to eyes. Alexa Singer's hair by Louis Alonzo for Pipino-Buccheri Salon.

No setting-gel slickness, new softness on Renée Simonsen, right. Louis Alonzo left layers long so sections fall over forehead, behind ears, can be altered easily by brushing hair back.

Christiaan cut Kim Alexis' bangs, left, from deep on the crown, lifted a little hair on top. The result: "heightened" hair with sweep that makes the most of its shine, hair that signals summer ease.

"Faked" short hair with a difference, right: isn't sharp or spiky, is soft, feminine. Christiaan lifted and pinned Kim Alexis' hair in back, brushed long bangs forward. "The narrowness of sides and top exaggerate heavy, full bangs," says Christiaan.

HAIR-CARE NOTES "Conditioners, shampoos aren't magic, but they can improve the look of hair temporarily," says well-known stylist Kenneth Battelle of Kenneth Salon. One common hair-care mistake: "No woman needs to give her hair two soapings; shampoos are highly concentrated to clean in one application." Kenneth's new hair-care line—simple, streamlined, effective—includes two shampoos, three different degrees of conditioner; all available at his salon (19 East 54th Street, NYC).

Two center photos, ANDREA BLANCH. All others: ARTHUR ELGORT. Makeup, these photos: Angelica Novaes; Wesley Dunn for Garren, NY

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Photo: Phillip H. Ennis

YOUR LETTERS

(Continued from page 30)

A cover "up"
The purpose of this letter is to congratulate you and your staff for selecting Shari Belafonte for the cover of your December issue of Vogue.

As a fashion-conscious woman, I purchase Vogue for fashion news as well as its articles. Being unaware of the focus of each issue, I initially become attracted to the magazine by who appears on the cover. The December issue with Ms. Belafonte as the cover girl is an elegant portrayal of international glamour and intrigue American women have always found in each issue of Vogue.

I truly hope that more black women will be cover girls in 1983. Vogue has been a successful vanguard of fashion introducing talent, beautiful women of color, and newsworthy anecdotes to its readers through its fashion portfolios and articles. However, it is sometimes *months* before a black woman or a woman of color is given the opportunity to appear on the cover of the magazine.

I am confident that if Vogue would continue to feature women of various ethnic backgrounds who are distinguished women of fashion, it would certainly prove to be an aggrandizement to the prestige of Vogue and the fashion publishing industry. I look forward to future issues of Vogue and I thank you for your work.

Loretta Leigh Horton
Tumwater WA

Waugh or Wolcott?
I take pleasure, usually, in every word of this beautiful and well-edited magazine, but feel I must register my hearty disapproval as a working journalist as well as a literate person with James Wolcott's diatribe in the October issue.

When Wolcott can write as well as Evelyn Waugh about a particular class of people, then he may safely presume to comment. Not until he can understand that milieu should he so presume.

Elizabeth Hibbs
Brooksville FL

Equal time
I am writing this letter in response to the letter in (January's) Vogue written by Sgt. Bea Ann Moody, who commented upon the Maya Angelou interview which was included in the September issue of Vogue. . . .

Vogue is an aesthetically pleasing magazine, and I greatly enjoy the well-photographed fashion and home layouts. The Maya Angelou article was honest and insightful, and I passed it around. The letter written by Ms. Moody totally negates this. It is people like herself, although entitled to their opinion, who set Black Americans back at least two hundred years. Her assertion that she "does not feel guilty over something that happened in the 1800's," is absolutely amazing. Does she not comprehend that those attitudes and values which fostered racial oppression in the 1800's are still going strong as we enter 1983? Guilt is not the issue; [the issue is] the basic understanding of the fact that racial inequality still exists.

Black Americans do not "try for recognition due to the color of their skin," we only ask for the rights and privileges which are accorded to all Americans. We do not attribute what we have achieved *(Continued on page 128)*

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YOUR LETTERS

(Continued from page 126)

"due to our color," but acknowledge the role which our culture and heritage have played in shaping our creative, social, and our artistic selves. I do not apologize for the color of my skin, nor do I beg because of it. . . . As a Black woman, I could not let Ms. Moody's letter pass by unremarked upon. I expect more of myself and others, and a great deal of respect for myself entered into my writing this response.

Gloria L. White
Georgetown University,
School of Foreign Service, '84
Washington DC

Pursuit of happiness . . .

Strange—having finished reading "Happiness" (January, 1983) that I feel unhappy. Author Robert Coles must be unhappy too, for he surely seems to have a negative attitude.

Who would have thought that an article on "happiness" could be held together by so many negative statements? Even the first word is "No." And the second sentence is "Not . . ." "No wonder," but negativity is *not* the way to happiness.

Nor should I forget to mention my anger in reading the author's opinion that he was "so much better off" than a young "black child." And not the least of his disconcerting biases was insinuating that young peoples' primary "happy" events concern sex and drugs. . . . I believe happiness is a positive attitude!

I feel better after reading Carol Tavris' approach in "Anger."

Jerrie Crabb
Port Aransas TX

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Between Us

Redefining success
...kids/camps match-up...
rich, famous, and black

By Lorraine Davis

IN HER OWN WORDS . . .

"Everybody talks about how to become successful; the real question, when you *are* successful, is how do you keep your energy level up when you're required to repeat yourself for several years? To keep on being good at what you're doing—that requires another skill."—*Pia Lindstrom, local reporter NBC-TV News, wife, mother of two, master's degree candidate*

"I love being a judge. If I did not have such a fulfilling job, I probably would not enjoy or appreciate my family as much. . . . Law school taught me a new way to think that I very much enjoy. It's a focused, narrow kind of thinking that's good for anyone, as long as you remember that it's not the only kind."—*Justice Eve Preminger, New York State Supreme Court, wife, mother of two*

"I don't require perfection of myself; be satisfied that you do one thing as well as you can. . . . What I try to do when I'm talking to young people is to relieve them of the dread of insects that plagues many people all their lives. I've never met an insect I couldn't find interesting."—*Alice Gray, scientific assistant emeritus, entomology, American Museum of Natural History, NYC*

HAPPY DECIVERSARY!

Celebrating the achievement of a remarkable young woman, distinguished scholars will gather at Radcliffe College on April 8 to mark the tenth anniversary of Matina Horner's presidency with a conference, open to the public, called "Challenging Conventional Wisdom: A Decade of Research on Women and the Third World." The Cambridge, Massachusetts, community saluted Ms. Horner—the psychologist who identified the female "fear of success" but has never exhibited it—last November 16, the anniversary of her inauguration, when the Radcliffe yard was hung with banners. The mayor sent flowers and a poem, and staff and students fêted her with poetry, music, balloons, cake, signs, and—in the spirit of her decade—a T-shirt inscribed "MSH, a Perfect 10."

FOR WOMEN: "WHOLE LIVES"

"A woman today is in pursuit of a whole life: trying to take the next steps to make it possible to be a spouse, a parent, and a successful professional, all at the same time," said Jacqueline Grennan Wexler, who is now president of the National Conference of Christians and Jews. "The single most important challenge is to develop a new pattern of child-care options; if we don't do that, we will continue to decrease the birth rate among the most able; and I think that's a terrible mistake for the country. We are beginning to see more shared responsibility among parents; but that alone isn't going to do it, we have to extend the parental function."

Of her own career (she has been president of both Webster College in St. Louis, Missouri, and Hunter College of the City University of New York, after nineteen years as a Roman Catholic nun), Ms. Wexler said, "I have most enjoyed being able to do jobs that are satisfying to me and at the same time to have a marriage and a family. If you're an executive, you have to plan as much to spend time on the familial side as you plan it on the professional side. I savor being a wife and mother; and I lay out time to spend with my family, particularly my grandchildren. When each of them was born, I laid out a week in which I could be with my adopted daughter; it was a fulfilling thing for me, who had never had babies of my own.

"I would not do any job for which I did not have zest, in the comprehensive sense of having done something worthwhile. But, on the day-to-day basis, any executive job means not only the major decisions you have to face but also that you have to be willing to do things that nobody else is willing to do."

Though, now fifty-six, she had tried to "retire," Ms. Wexler couldn't turn down her present position: "I am convinced that single-interest politics—whether you're talking about the women's movement or racial equality or religious tensions, or the environment or peace—will remain necessary; but, if we don't learn the interdependency of our interests and the need to trade off, then democracy will not survive. All of life is ambiguity, it is all choices; and all choices are compromises.

"I am not interested in climbing ladders; I am interested in walking in rich labyrinths."

EASTER FINERY

The first black woman millionaire, Mme. C. J. Walker (she invented the hair-straightening comb), will be depicted in "Fashions from Rich, Powerful and Black Women and Men, 1880-1980," the new show—arranged by Donna Harris, a window-display fashion coordinator for Saks Fifth Avenue—at the Black Fashion Museum (155 West 126 St., NYC 10027), opening as part of the Spring Conference and Benefit by the Harlem Institute of Fashion and its affiliates, The National Association of Milliners, Dressmakers and Tailors, Inc., and the Museum. "Making Fashion Pay" begins Saturday, April 2, with panels, workshops; Easter Sunday brings worship services, museum visits; Monday, lecture/demonstrations, more workshops, a gala dinner. Moderator for the conference will be Valorie Roberson, textile designer for J. P. Stevens: sessions at 163 West 125 Street, NYC 10027, and at the Black Fashion Museum.

SUMMER COPERS

Two Connecticut women who have made thriving careers out of helping parents to evaluate camps and summer trips for their offspring, Arlene Cohen and Lois Levine (Student Camp and Trip Advisors, Inc., 115 Hearn Lane, Hamden, Connecticut 06514; 203/248-5205), are shifting into top gear this month, trying to solve the tough ones.

"This job started," said Arlene, "because I wanted part-time work. It is now full time—and overtime." Arlene found Boston-based SCATA twelve years ago while trying to pick camps for her own daughters; each of the organization's branches—New Haven, Providence, Longmeadow (MA), and Chicago—began in the same way with a satisfied parent who became an advisor. To check out children's and teens' camps and trips, the advisors interview campers and parents each fall, visit camps in person (about two hundred visits last summer). September through June, Arlene and her co-advisors interview prospective campers for the next summer and make recommendations. Payment comes as a referral fee from the camp, so the service is free to parents.

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Q By midday, my lip color tends to "bleed" into tiny lines around my mouth. Can I prevent this?

A Fine lines around the mouth act as conduits to draw lip color off the lips. This wrinkling is a result both of stressing the lip area (pursing the lips to smoke is one example of stressing) and of aging. To help minimize it, try to resist the urge to pucker, purse lips, or concentrate tension in this area.

To make the lines less noticeable, Marilyn Miglin, Chicago skin and makeup specialist, suggests applying an eye cream above and below lips. "The skin around the mouth is thin; so is the skin around eyes. Most eye creams are oil-based for maximum water retention, which helps to 'plump up' skin, making fine lines less noticeable."

Proper lipstick application can prevent color from "bleeding," says Miglin. "Start by applying makeup base around lip line. Follow with a dusting of pressed powder over lips and around mouth. Use a beige lip liner to set a line around lips. Cover that with a lip liner in a color close to lipstick shade. Fill in with lipstick—a firm formula, not an enriched, creamed, or glossed type—blot, reapply, blot, reapply. This gives lips a lasting stain. If you want shine, apply gloss in center of lower lip only, not all over, so it's less likely to cause color to run."

Q There are so many blush colors to choose from. How do I know which color is best for me—and where to apply it?

A "A healthy glow is a different color on different women," says makeup artist Linda Cantello. "The aim: to match blusher color with the rosiness you get from being outdoors.

"To find the best blush color for your skin tone, pick a darker shade in its family. For example, a woman with pink-toned fair skin should choose a pink blush, a woman with yellow tones, an apricot one, olive-skinned women, tawny peach; and black women's skin looks most natural with a warm plummy color." (One shade that manages to look natural on most skin types is Christian Dior's Fig, a mauvy brown that lightens on pale, goes deep on darker skins.)

To apply powder blush: "Smile and brush lightly on the 'apples' of cheeks," says Cantello. "If you're too heavy-handed, you'll get a round, almost clownish effect. One way of ensuring light coverage: dip makeup brush in blusher, then in translucent powder. If you prefer cream or gel blush—best used on even-textured skin, after a foundation, before powder—apply with dots on cheekbone. Blend in with a damp sponge out to hairline." (Charles of the Ritz's new collection of Harmony cream blushers offers a range from pales to deep berry.)

Common blusher mistakes: "Using dark shades as contour. Blusher in cheek hollows or under cheek bones tends to look artificial," says Cantello. "And, while the new iridescent colors are beautiful for evening, they can be 'too much' for day. They also tend to make oily skin look oilier and can exaggerate fine lines."

Q I like the idea of all-natural cosmetics, but have trouble finding them. Am I right to think they're better than synthetics?

A Products that are 100 percent natural are difficult to find because they're difficult to store. If a cosmetic is completely natural, it contains no preservatives to protect it against bacterial contamination and must be stored under refrigeration. Because such storage is often impractical, its need is often ignored—which sets up a potential health hazard to the user.

However, products containing natural ingredients—aloe vera, jojoba, for example—can also contain preservatives to inhibit bacterial growth. The problem now is that there are no scientific studies to support the cosmetic benefits claimed by proponents of natural ingredients. "Aloe vera, for example, is soothing. I've observed its softening effects," says James H. Sternberg, M.D., clinical professor of dermatology at the University of California at Los Angeles, "so I have empirical evidence, but no scientific proof to back it up." In Dr. Sternberg's new book, *Great Skin at Any Age*, with Thomas Sternberg, M.D., and Paul Bernstein (St. Martin's Press), he includes a list of common cosmetic ingredients and their purposes—useful for spotting and evaluating naturals and synthetics.

Natural elements may be no more effective than their synthetic counterparts, but, in some cases, companies choose botanicals for a purpose. John D. Galligan, vice president of research and development at Gillette, explains the choice of herbs as active ingredients in For Oily Hair Only shampoo. "We experimented with synthetics, with solvents that proved *too* efficient in stripping oil from the hair: they left hair limp and fly-away. The herb combination was less rigorous in breaking down oil—it was gentle yet effective. We chose natural ingredients not because they were natural but because they performed better for our purposes." ▽

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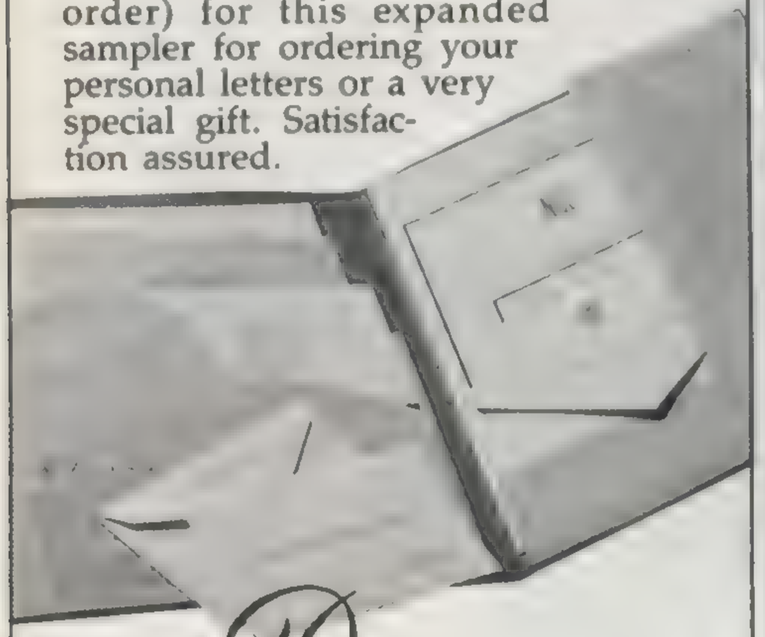

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Who are the real man-haters?

The truth about feminists, the Total Woman—and men

BY MARY KAY BLAKELY

I shudder as much as the next person to think of the fearsome threat presented by the "man-haters." Hating, or being hated, for anyone on either side of that devastating emotion, is no laughing matter.

But the cultural loathing for "man-haters" is so complete, so universal, that the women who practice it have learned to cover it up. Man-hating has become a completely underground business. Men know the hating is out there, somewhere—they sense it, they feel it—but they can't see exactly how women are doing it to them. This very minute, there are probably hundreds of men all over the country, eating their Cheerios, taking their dogs out, catching their commuter trains, all the while feeling vaguely hated by some woman.

As a result, men suspect any woman who doesn't take great pains to prove she loves them absolutely of hating them. The term is most frequently applied to feminists—I remember the first time the term was applied to me. It came anonymously, in the spring of '76, on a class-evaluation form filled out by student number Thirty-Six. "She's a real man-hater," Thirty-Six had written with unidentified outrage. "She often complimented the women in class, but hardly ever complimented the men."

My friend Cathryn earned a wide reputation as a man-hater because she not only failed to demonstrate a godlike adoration of men, but actually criticized them. A strong, passionate, truthful woman, she intimidated men by requiring the same qualities in them. She consistently committed the crime of addressing men as if they were her peers.

This kind of forthright communication is rare, because few women are willing to risk the consequences. Women will share with each other information they would never share with men. I'll never forget the most bizarre example of this conspiracy of silence, during a conference several years ago. A woman stood up in the large auditorium, and announced "I'd never tell this to my husband, but . . ." And then she told five hundred women. No one thought it odd. Every woman learns, early in life, to conceal certain truths from men.

Feminists take the rap for the hating that men feel from women, but in fact, the real man-haters, the professionals, operate so proficiently and invisibly they can issue quick, razor-sharp contempt and leave no evidence of the unmanning behind. Men don't suspect these women of hating them because hate is disguised as unconditional love. Men have been led to believe that women are naturally, genetically wild about them. Men could relax about being loved. The unconditional love of women was part of their birthright, like their blood types and their family names and their Harvard educations.

Of course, it was foolish for men to depend on the promise of unconditional love. As appealing and intriguing as the idea may be, it's utterly beyond human capacities. It exists only on a very primitive level, without judgments, without expectations. It requires nothing, meaning that women require nothing.

No woman can love without expectations, although there are plenty of women who pretend that they do; women who identify with *The Total Woman, Fascinating Womanhood, The Power of the Positive Woman, The Fulfilled Woman.* The authors of these books recommend that women deal with their frustration with men by eradicating all hope of change. As one suggested, with resigned practicality, "Don't expect grapes from a pine tree."

The Total(ed) Woman, trying to recapture her "boy crazy" youth, pretends to love men without judgment. But a huge price is exacted for the service. Men are subject to a disguised contempt. Listen to the buried hostility of Toni Spry and Lou Beardsley, authors of *The Fulfilled Woman* (Bantam), in the chapter entitled "Admiration or 'My Hero' ": "Let your husband finish his story—even if he's the worst storyteller in the world and you've heard [it] dozens of times. Listen to him attentively; look at him with admiration; laugh at his jokes. Even if he's boring, those listening will admire him for having such a good marriage and being obviously pleasing to his wife." Whatever euphemistic title these women use to describe it, the attitude is the same: Men are idiots. Learn to live with it.

These women feign admiration but actually believe, like George Gilder, philosopher-economist of the New Right, that men are Noble Savages: "The . . . crucial role that women play is taming and domesticating single men." Such women recognize that survival against the beastliness of men lies in a cultivated ability to train them. In *The Power of the Positive Woman* (Jove), Phyllis Schlafly advises, "A Positive Woman cannot defeat a man in a wrestling or boxing match, but she can motivate him, inspire him, encourage him, teach him, restrain him, reward him, and have power over him that he can never achieve over her with all his muscle." Notice how like a Doberman pinscher the Positive Woman's man is?

Under the saccharin surface of unconditional love, disgust is audible. Surely men have heard it. What can a man think, when a woman laughs at the same joke a dozen times? She has a sieve for a memory . . . she's so easily amused . . . or . . . she is faking. And if she is faking about the joke, what else is she lying about?

It's entirely understandable why men are confused about who loves them and who doesn't. They are trapped in a web of illusions: Contempt masquerades as affection, and a smile covers up disdain. I certainly don't hate men, but I would urge them to discover who does. Invisible *(Continued on page 148)*

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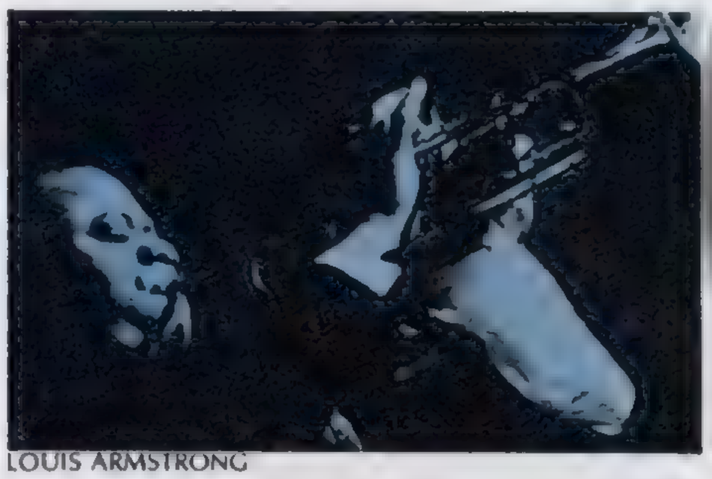

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TAXES

Overdue remedies for the tax bite

An easy, timely delay with IRS approval

BY JULIAN BLOCK

The United States Treasury Department can make a federal case out of it if you delay filing your Form 1040 beyond the usual April 15 deadline. The law authorizes the Internal Revenue Service to impose a stiff penalty for tardy filing—a nondeductible 5-percent-a-month charge, up to a maximum of 25 percent—on the balance due with your return. No fee is assessed if you have a refund coming.

To get the penalty waived, you must convince the tax gatherers that there was "reasonable cause" for your tardiness—destruction of your records by fire or flood, for instance. Not having enough cash on hand at filing time, even if you can prove it, will not side-step the late-filing penalty. Worse yet, a flagrant procrastinator may wind up in court, facing criminal charges.

The IRS says, however, that there is no need to panic if you need additional time to complete your return. For filing Form 1040, but not the shorter form, you can get an automatic four-month extension, to August 15.

You do not have to explain why you seek to postpone the inevitable; simply fill out Form 4868, which is an easily completed application for extension available at any IRS office. Mail it by April 15, along with a check covering the balance you estimate you will owe, after subtracting withholding and estimating taxes previously paid.

When you do file your return, attach a duplicate of Form 4868 and pay any balance actually due or claim a refund. It's advisable to send your extension application by certified mail. To nail things down, deliver the application to your local IRS office, which will stamp the receipt date on both the filed copy and the copy you keep.

Incidentally, if you plan to be outside the United States on April 15, the IRS has a going-away present. You are excused from the April 15 deadline and get an automatic filing extension for your return until June 15 without filing Form 4868. If you take advantage of this allowance, be sure to attach a note to your return explaining where you were on April 15. You still must pay interest on any balance due with your return, but you escape the penalty for a delayed payment. Remember that to obtain the longer extension to August 15, you must file Form 4868.

Finally, if you have taken advantage of a Form 4868 automatic extension, but then need a prolongation to more than four months, you must submit Form 2688, or write a letter explaining the circumstances. A caution: Special extensions are granted only if you prove "undue hardship"—a fire that destroys your files, for instance, or an ex-spouse who refuses to make records available. ▽

MAN-HATERS

(Continued from page 136)

man-hating is a treacherous thing. How, trapped in this house of false mirrors, can a man measure the level of a woman's contempt? He will have to judge how low her praise goes. If she smiles the same way after the twelfth telling of a joke, chances are she thinks he's a pine tree. If she doesn't smile at all, however, he may be a lucky man. He may have found one of those rare, endangered species of women, who still has expectations of him, who still yearns for grapes.

I'm not without sympathy for men. It's a difficult transition from unconditional to very conditional love. It's shattering for men to realize that women's approval might depend on something. That's what's so loathsome, so threatening, so dangerous in the absence of a compliment. It's only a small sign, but it represents a crack in the whole system. It suggests that at least one woman—and who knows how many more?—has set up conditions for her love. It means he has to earn it, as women do. That missing compliment symbolizes the essence of "man hating": It is the failure of unconditional love.

Imagine what happens to his self-esteem, puffed up for years and years by the flatterings and flutterings of the Total and Positive and Fascinated and Fulfilled Women, if he begins to realize it's all been a hoax. His self-esteem loses air. After enjoying a godlike image, finding out the truth that he is no more intelligent, important, or lovable than a mere woman would be deflating. He begins to shrink.

But if he makes it through to the other side of man-hating—through the deceit and contempt and discomfort—there is a great satisfaction waiting for him. Once the Wizard of Oz illusions are shattered, and the mirrors reflecting god-sized egos have cracked, he might discover a purely human and wholly earthy kind of love. It's not as flashy and spectacular as the divine adoration he's used to, but it's dependable. After the hard work of meeting the conditions of human love—learning

Can you love without expectation?

what's on the minds and in the hearts and behind the words of women—he has something solid to hold on to. It won't evaporate in the absence of a compliment.

And that's why, despite the strong sanctions against it, "man haters" like my friend Cathryn and I will undoubtably keep it up. It isn't perversity. And it isn't only a repulsion for hypocrisy. It's the terrible loneliness of substitute love: There is no friendship in hero worship. The hard-earned love that exists between mere mortals is remarkably satisfying. It tastes the way grapes would, say, if they grew from a pine tree. ▽

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By Barbara Rose

Frida Kahlo: the Chicana as art heroine

Mexican painter Frida Kahlo Rivera in 1939 photograph by Nickolas Muray; Metropolitan Museum of Art, New York City

Wife of Mexican muralist Diego Rivera, lover of Noguchi and Trotsky, among others—indeed, apparently among many others, of both sexes—survivor of crippling polio and of an accident that shattered her spine and marked her life with pain, artist Frida Kahlo was a legend in her time. Now, her work itself is being looked at as a serious effort that combines elements of a folk tradition with surrealism. Kahlo's work was directly related to her person. Nearly all of her two hundred odd paintings are small, brilliant, intense, and self-consciously involved with Mexican nationalist themes.

Like her husband, Diego Rivera, Frida Kahlo was passionately involved with the struggles of her people for both political and cultural independence. Although she was a bourgeoise who chose to be bohemian, Frida began to dress as a Mexican peasant early in life, affecting the costume, hairstyles, and jewelry of a woman of the "people." At times, one suspects that she experienced herself as the star of an epic film on the Mexican Revolution; but, needless to say, the image she created was immensely popular and alluring in the 'twenties and 'thirties.

"Frida and Diego" were almost as big an item internationally as Gable and Lombard. Their tempestuous marriage, amorous scandals, and political peccadilloes—both were voluble members of the Communist Party who worked and lectured in the United States—made them notorious. Clearly, Frida loved the attention. It was hard to beat her larger-than-life husband who, despite his Latin macho image, fully supported her as an artist; but Frida Kahlo gave Diego Rivera a run for his money.

In her lively and informative book, *Frida: A Biography of Frida Kahlo* (Harper & Row), Hayden Herrera captures the complex character of this strong-willed, rebellious, but longing woman whose greatest triumph, Herrera feels, was "gaiety in the face of physical suffering."

Herrera's biography is the first full-scale treatment of the life and work of Frida Kahlo, set against the turbulent background of the Mexican revolution in its early days of idealistic fervor and esthetic-ideological confusion. She not only gives a flavor of the exciting optimistic period when Trotsky proclaimed a doctrine of "bread and roses," marrying radical art with radical politics, Herrera also does a first-rate job of analyzing Frida Kahlo's strange, haunting paintings. These can be seen at New York University's Grey Art Gallery until April 16. Kahlo's paintings today look like folkloric icons that are highly conscious of the departures in form and content of modern art. The exhibition also contains photographs by Kahlo's friend and companion in revolution Tina Modotti, the extraordinary mistress of photographer Edward Weston, now also emerging as a major artist. It is an impressive show of two powerful but compassionate women who lived adventurous lives.

During her lifetime, Frida Kahlo was hardly without admirers; but most of them were outside of her native Mexico. Picasso, for example, wrote to Rivera, after seeing an exhibition of Frida Kahlo's paintings in Paris: "Neither Derain, nor I, nor you are capable of painting a head like those of Frida Kahlo." In the works of these three men, primitivism was studied, an acquired taste for the brutal directness of tribal art. In Kahlo's case, on the other hand, one feels the savagery is less an applied notion of expressionist style and more the outpouring of a genuinely brutal and untamed personality. *(Continued on page 154)*

Two of Frida Kahlo's own views of herself. *Above:* "Self-Portrait as a Tehuana," 1943, oil on masonite; from the Frida Kahlo Museum in Mexico City. *Right:* "Self-Portrait with Cropped Hair," 1940, oil on canvas (15¾" x 11"); The Museum of Modern Art, New York City.

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FRIDA KAHLO

(Continued from page 152)

Perhaps because of her infirmities, rather than despite them, Kahlo became a kind of savage goddess, a warrior with an appetite for fighting. Indeed, without her will to struggle against overwhelming odds, it is doubtful if Frida Kahlo would have been able to express either her full-blown sexuality or her original creativity. For she was neither beautiful nor gifted in the conventional sense. Her eyebrows grew in a thick fringe straight across her forehead, and she developed a mustache later in life. Her drawing was not successful in an academic sense, but her images were so powerful we can still experience the intensity of her pain at being unable to give birth, as well as the depth of her sorrow and anger at being forced to share her husband after Rivera began an open affair with her younger sister, Cristina.

Kahlo's life was not long—she died in 1954 at the age of forty-seven—but it was explosive and she lived it to the hilt. She also became a

Picasso admired her painting

heroic ideal that continues to inspire Chicano women in their search for an identity in a macho culture. According to one of the many artists Hayden Herrera interviewed, "Frida embodied the whole notion of culture for Chicano women. She inspired us. Her works didn't have self-pity, they had strength." Herrera describes the manner in which Kahlo virtually orchestrated her own funeral when she appeared, mortally ill, at the opening of her first major show in Mexico, less than a year before her death. She turned the gallery into a stage and the opening into a performance in which she starred.

Kahlo had arranged to have a four-poster bed installed in the middle of the gallery. This was decorated with portraits of her husband, various Communist heroes, papier-mâché skeletons used in the various Mexican fiestas devoted to the Dance of Death, and a mirror that reflected her own image. When the gallery opened, she was transported on a stretcher from an ambulance to the bed. Then friends danced and sang around her for the rest of the evening. The spectacle was worthy of her great film-star friends Dolores del Rio and Claudette Colbert.

Drama, glamour, misery, early death—all the elements of the corniest soap operas as well as the most heroic legends were bound up in Frida Kahlo's life and art.

During her life, Frida Kahlo met the greatest figures in art and politics of her day: she could count Breton and Eisenstein, Duchamp and O'Keeffe among her friends, Miró, Kandinsky, and Tanguy among her admirers. Using her theatrical flair, she never failed to get the attention and admiration she so much needed. However, as Hayden Herrera's book as well as the Grey Gallery exhibition makes clear, it is through her remarkable, psychologically charged, magical paintings that Frida Kahlo will be remembered. ▽

VOGUE, April, 1983

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Money

Silver-spoon banking... the profits of virtue ...art-trader's tips

By Lisa Gubernick

A VAULT OF ONE'S OWN

If your valuables are too large to fit into a standard safe-deposit box, you could wait up to two to three years before your bank has anything larger available. Now there's an alternative: over sixty-five private vaults have opened up over the last several years, offering more space and easier access—for a price. The fee for the most popular size, 10″ x 10″ x 24″—perfect for storing silver, for example, while you're away—usually ranges from $400 to $500, about four times what a bank would charge for a similar box. Boosters of these private vaults are quick to note that their cost is tax-deductible if you keep financial documents inside. Moreover, "insurance premiums are cut in half if you keep your jewelry in a vault instead of at home," says Rick Drummond, president of the National Association of Private Security Vaults.

Unlike banks, most private vaults are open seven days a week, twenty-four hours a day. "Frequently, women pick up their jewels on the way to a party, then drop them off before they go home," says Arthur Stevens of U.S. Safety Deposit Corporation in New York City.

Just how safe are these vaults? Drummond says the security systems equal or exceed those in most banks. Also, most private vaults offer insurance for $1 per $1000 in value—the same premium as for valuables stored in a bank. To find a vault in your area, contact the National Association of Private Security Vaults, PO Box 238, West Lebanon NH 03784.

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THE SMARTEST WAY TO SELL YOUR ART

Should you sell your art through a dealer or an auction house? That depends on the quality and size of your collection, says Lee Rosenbaum, author of "The Complete Guide to Collecting Art" (Knopf), an excellent comprehensive look at the subject. "If you are liquidating an estate, an auction house is best, as it is for selling artists' works with broad appeal," says Rosenbaum. "A Van Gogh should do well at auction; while a Klimt, for instance, would be better with a dealer who knew the right collector for it."

A dealer's ability to match a work of art with a buyer is the reason Gilbert S. Edelson, secretary and treasurer of the Art Dealers Association of America, believes that especially valuable works belong with a dealer, not at an auction house. "At auction, a buyer only has to go higher than the last bid; a dealer can set his own price. More price records have been set with dealers than at auction houses, but you don't hear about them because they aren't publicized." Dealers offer flexibility as well, frequently swapping pieces with collectors for works of equal value. "Technically, that's a taxable transaction," says Rosenbaum, "but in practice it's rarely reported."

You do pay for a dealer's expertise—commissions range from 10 to 25 percent. Auction houses generally charge 10 percent maximum (although buyers, too, pay a commission charge), and have been known to eliminate the seller's commission entirely for large collections or particularly important works. But auctions have hidden costs, notes Edelson: the seller usually pays for cataloguing, shipping, and insurance.

To find a knowledgeable and reputable dealer, both Edelson and Rosenbaum suggest seeking recommendations from a museum curator who specializes in the type of work you collect. Rosenbaum also advises reading art reviews to see which galleries carry works in your period. *("Money" continued on page 158)*

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MONEY

(Continued from page 156)

NOW—LUXURY BANK ACCOUNTS

In little more than a year, Citibank, Chemical Bank, and Bank of America—to name just three—have all launched new divisions to cater to their well-heeled clientele. Even that old-line Wall Street bank, U.S. Trust Company, recently opened a midtown Manhattan office to become more accessible to its customers. Like the others', U.S. Trust's red-carpet treatment includes house calls, messenger service, and private consultations. "We won't walk your dog, but if the account merits the attention, we'll find someone who will," says John Hover of U.S. Trust, who means it. (Last spring U.S. Trust's Palm Beach branch joined with Christie's to offer a special showing of the Marjorie Merriwether Post jewel collection.)

Private customers are pampered financially, too—they get far more credit than those with plebian passbooks. Chemical Bank offers their special account-holders $100,000 in credit without batting an eye, and approval for loans can be granted almost instantly.

How much does it take for a bank to treat you with that personal touch? The first step is keeping $2500 minimum in a non-interest-bearing checking account, although the banks' average is more like $10,000—which means hundreds of dollars in lost interest each year. And that's just the beginning. "Just because someone has $2500 does not necessarily mean we want his account," says Hover. "We generally prefer a recommendation from another client." Other banks have less stringent social standards; but they, too, require substantial assets. Chemical Bank, for instance, stipulates a $400,000 net worth, not counting your home, for entry into its private division.

If you pass the screening, you receive service that is posh and discreet. "We've been described as 'New York's only Swiss bank,'" says Hover of U.S. Trust.

INSURANCE—TAX DIFFERENCE

As with everything else, it seems, your tax situation for casualty losses—property lost because of an accident, fire, or burglary—is different this year, and as a result you may want to decrease the "deductible" on your insurance (the amount you must pay before your insurance company will step in). In the past, all losses over $100 were tax deductible; now, that figure has been increased to 10 percent of your overall income. If you're in the 50 percent tax bracket, this change could be significant. For instance, if you earned $60,000 together with your husband and your $6000 necklace was stolen, under the old rules you only lost $450 after taxes if your policy carried a $1000 deductible. Now, you lose $900.

According to figures supplied by Marsh & McLennan, a New York-based insurance broker, the cost for added protection is minimal. "In the past we often advised against paying more for a lower deductible," says Irwin Guetig, a Marsh & McLennan spokesman, "but now we advise clients to weigh the cost against potential losses. If the difference is negligible, increasing your premium and reducing your deductible probably makes sense."

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direction in hair now, whether short or pinned up off the neck: it's never severe, always has a feeling of softness, with some hair around the face—the way Christiaan does it, *above,* rolling up entire length of hair, pinning it loosely at crown for movement. . . . Ways of building in more control, better condition: Dep styling gel . . . Village Natural's Aloe Vera and Jojoba shampoos and conditioners to help restore hair's strength, shine; come in hanging dispensers for shower.

tools FOR WOMEN ON THE GO: A MINI HAIR DRYER—DELIVERS 1200 WATTS, YET WEIGHS UNDER ONE POUND (GRAN TOUR 1200, GENERAL ELECTRIC) . . . AND A DUAL-BARREL CURLING WAND—FOR TWO CURL SIZES (CHIC BY NORELCO). . . . INSTANT STYLE VERSATILITY: A COLLECTION OF HEADBANDS, COMBS, PONYTAIL HOLDERS. NEWEST: IN SHELL, STONE, RHINESTONE, SIMULATED PEARL, CRYSTAL BY MADELINE STERN FOR LA COUPE, NEW YORK CITY.

Spring's best looks: those with cleanest line, sleek and controlled . . . styled with setting lotions, gels that move hair away from face

The ultimate in line, control, *left*: length is pulled back tightly, but not severely. Stylist Sam McKnight used a "French pleat" on this past-shoulder-length hair, left wispy bangs (set with lotion) to add charm, softness.

Another way to get spring's sleeker look: using moisturizer to work hair back, to "unify" layers—as Louis Alonzo for Pipino-Buccheri does, *right*. Natural fullness of layered bob is given line, swept to one side for more interest.

Movement with control, volume . . . hair can have substance, the feeling of the "most" hair (as *left* by stylist Kerry Warn) while keeping its line direction away from the face

LOTHAR SCHMID BRIGITTE LACOMBE KING

Top photo, ARTHUR ELGORT. Makeup, Angelica Novaes, fashion [illegible], Mylan earrings, Dennis Higgins. Details, last pages

VOGUE, April, 1983

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Your Well-Being

By Barbara Lang Stern

Courage to speak up: good ways to right a stranger's wrong

Imagine yourself standing in a crowded bus when an elderly, infirm woman gets aboard. There are no empty seats, although several healthy-looking young people are sitting nearby. You hope one will offer her a place, but no one does. Do you say something? Probably not, although you'd really like to.

What keeps us from speaking up, when we believe we're morally in the right, to reproach the person who sneaks into line, or rattles paper during a play or concert, or is rude or bullying to someone who seems defenseless? What determines whether we'll take some sort of action if we see someone shoplifting? Cheating? Ultimately, attacking another Kitty Genovese (she was murdered while neighbors watched, silently, from their windows)?

Morally reproaching another person is easy only in situations that fulfill two conditions, suggest John Sabini, Ph.D., and Maury Silver, Ph.D., in their book, *Moralities of Everyday Life* (Oxford University Press, 1982). Holding physical danger aside, the first easy condition is that you occupy a position of authority over the other person (parent over child, teacher over student), or also that you're affected directly and uniquely (someone is rude to *you,* steals from *you,* doesn't offer *you* a seat).

The second condition needed to make a moral reproach easy is that the other's action clearly violates the existing moral norm. Unfortunately, applying a general "norm" to specific cases is unexpectedly difficult: for example, there's no law about offering one's seat on the bus, and some might argue that standards of considerateness are purely subjective. Furthermore, you can't be sure what the local consensus is in any particular situation until *after* you've spoken up and found out how those around you react!

"The feeling that stops a person from making a moral reproach is fear," says Prof. Sabini. "This fear can have a reasonable basis in someone else's appearance, a weapon, or because by his very wrong-doing, he's showing that he's not a moral person and may be dangerous. Usually, however, the fear is baseless. There's little likelihood that somebody sitting in a crowded bus is going to do anything to you if you suggest that he or she offer the seat to another. Your feeling often masquerades as fear of actual physical danger when in fact, it's the *extreme embarrassment* of stepping out of line, or being judged 'wrong' by those around, or meddling in somebody else's business.

"But of course it's *our* business, because as a community, living in a civil way is everyone's concern," emphasizes Prof. Sabini, who is associate professor of psychology at the University of Pennsylvania. "With the breakdown of civil and religious authority, we have to face our obligation when we see wrong to consider whether there isn't something we can do, if only to *express* the moral norm. In speaking up, our personal, inarticulated vague moral impressions become externalized for ourself and others, and thus become part of the social process—an important step in the crystallization of moral attitudes; it keeps alive the sense of right and wrong; it inhibits moral drift."

But how can we deal with the fear that might immobilize us?

- First, suggests Prof. Sabini, separate realistic fear of physical harm from fear that's actually due to embarrassment. We'll probably be surprised that embarrassment—an emotion we think of as trivial—can control us to such a degree. But realizing this is happening can help us overcome our embarrassment. We may recognize that we really don't have much to lose. Furthermore, *not* acting weakens not only community standards but also our personal integrity—a high price for avoiding embarrassment.

In situations where we have reasonable fear, there's often an option besides direct reproach. If we see a tough-looking individual shoplifting, we can tell the store manager; when we see a child stealing gum, we can address the child.

- Second, "don't infer that since no one else is doing or saying anything about the behavior you believe is wrong, they don't find it atrocious," says Prof. Sabini. "You don't know what they're thinking. They're probably in precisely the same spot you are. The problem always is that somebody has to go first."
- Knowing the most effective approach—a non-hostile one—helps. "You probably imagine that the guy rattling paper during a concert realizes how outrageous it is, and just doesn't give a damn. You may be tempted to snap, 'I came to hear the music, not your mints.' Yet often, this person has started doing something only to discover the noise is greater than expected; but having started, there's a kind of inertia and he continues. Of course, if no one says anything, he infers that, 'Well, I guess it isn't so loud after all!' So again, it's urgent that somebody speaks up—firmly but politely. If the noisy person *isn't* going to listen to reason, hostility will only exacerbate the situation and possibly turn the consensus against *you;* if the person will listen, there's no need for hostility."
- In some situations, asking a neighbor or friend if she agrees with you gives you the sense that you're not alone in your moral judgment and mobilizes you to act.
- Finally, when you see an accident or attack or serious incident, don't assume someone else will or has reported it. "This is a 'diffusion of responsiblity' which can have fatal results. The cost of reporting something if someone already has, is trivial and the cost of not reporting it if no one else has, is terrible." ▽

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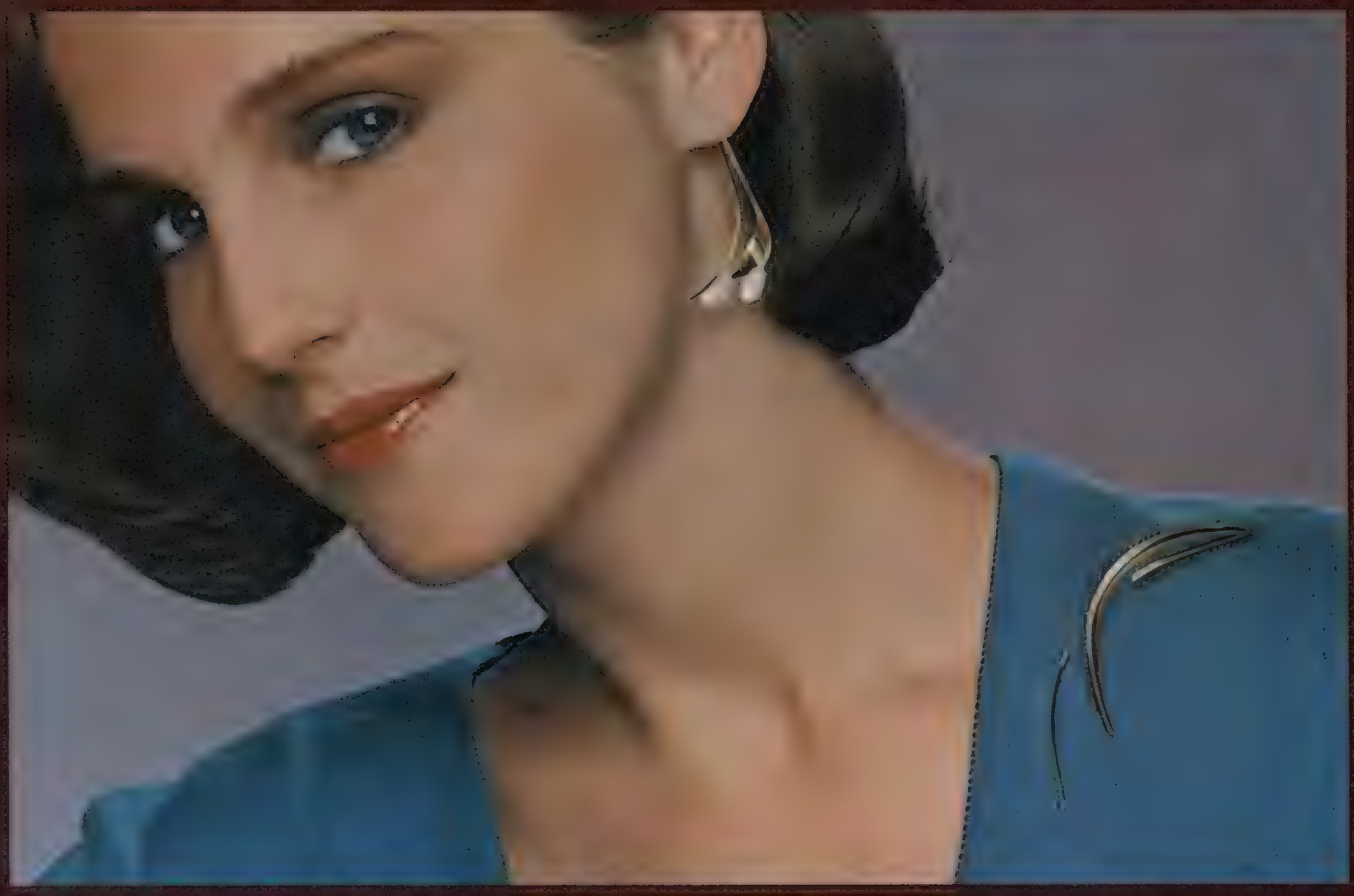

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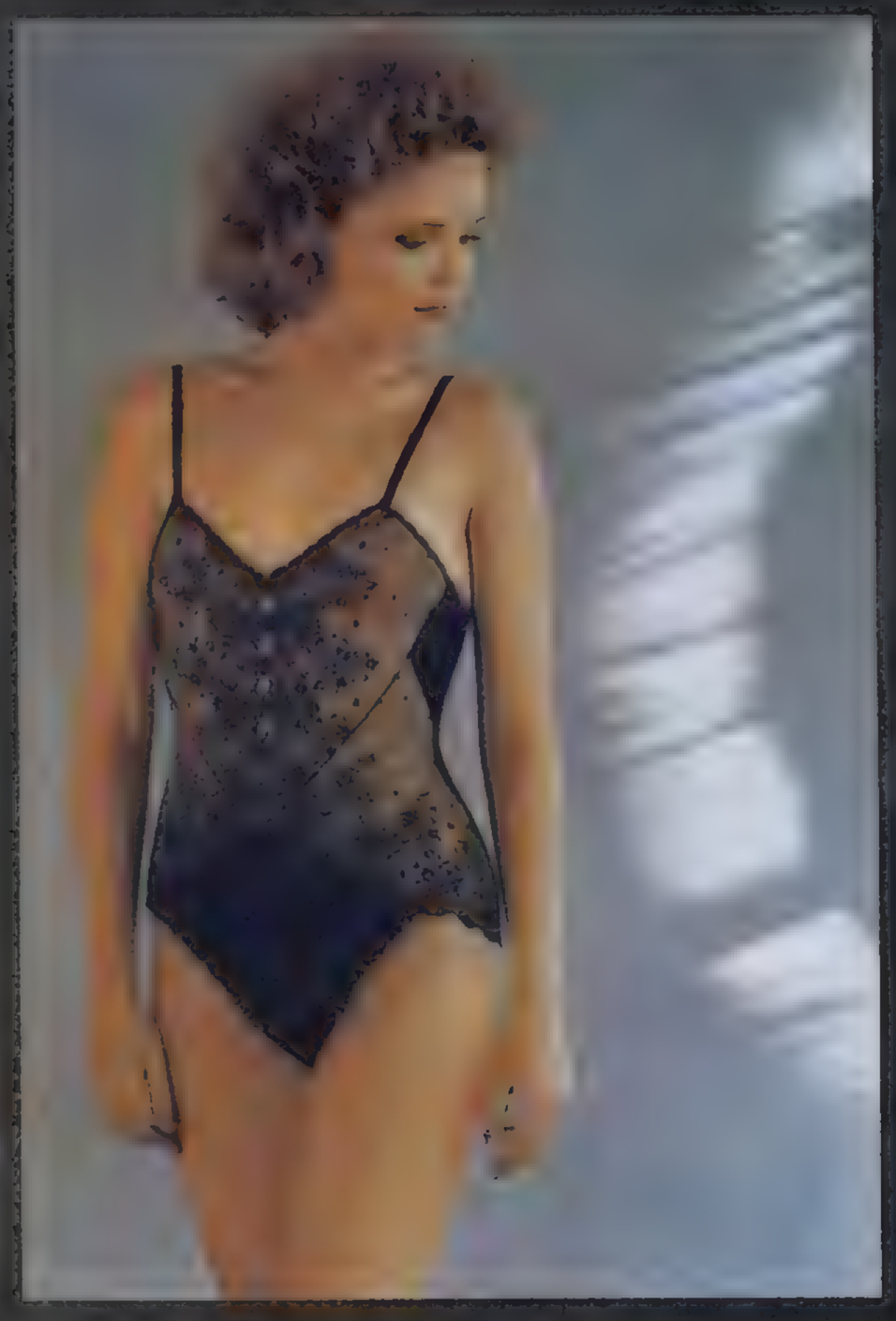

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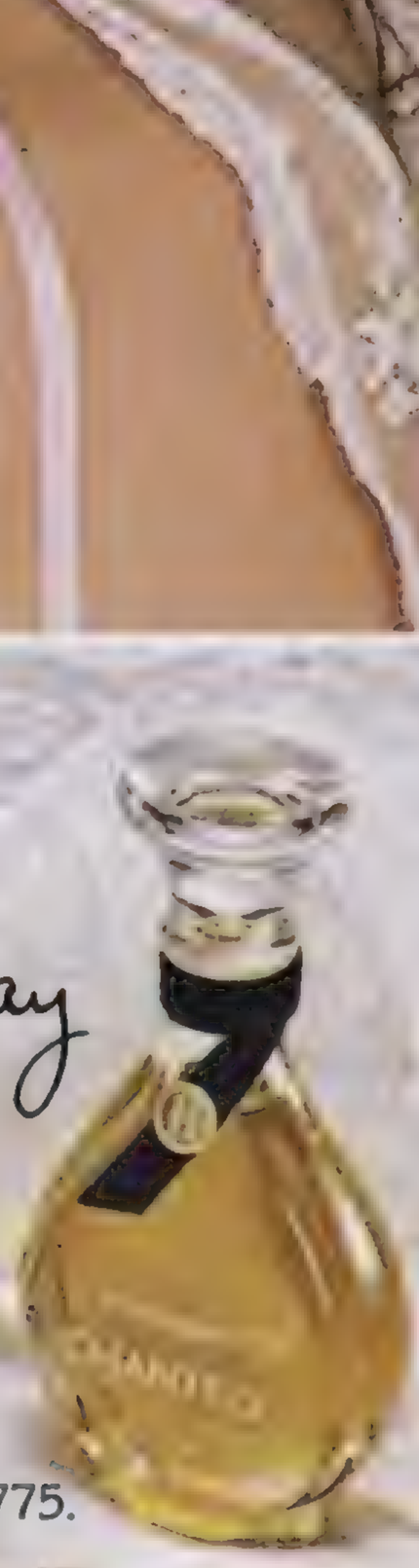

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BEAUTY NOW

sun update

Best news for skin: sun damage may not be completely irreversible

Sun damage and age are two factors in skin's appearance—and one's under your control. . .

As the evidence accumulates, implicating sun exposure as the most significant factor in premature aging and damage to skin, women have begun to think of sun protection as more than a "must" at the beach or during sports; it's becoming a regular part of everyday skin-care routines.

SUN AND AGING

Though skin's "aging" has become synonymous with its sun damage, the changes in skin structure and appearance are actually quite different and more dramatic than those of "intrinsic" aging, or skin's gradual tendency to become drier, thinner, and less elastic, points out Albert Kligman, M.D., professor of dermatology, University of Pennsylvania School of Medicine. "The sun is like a destructive blast to the skin—the epidermis, or outer layer, becomes thick and irregular. Little growths, freckles, and blotches appear. In the dermis, or deeper supporting layer of skin, collagen breaks down, elastin decomposes." To get an idea of the difference, compare the skin on your face with unexposed body skin.

The news about sunlight isn't all bad, however. Though sun damage is usually considered irreversible, new research indicates that may not be completely true. Dr. Kligman's studies with animals show that when sun exposure is stopped, there is some evidence that skin tissue reverts to a "more normal" state and even pre-cancerous growths disappear: "What this means for the average person is that *if* you get out of the sun and begin to protect yourself with sunscreens, your skin does have a chance to improve."

As work on the effects of the sun continues, experts have become more conservative in their estimates of "safe" doses of sunlight; and most dermatologists now recommend a sunscreen with a SPF 15, or maximum protection. According to dermatologist Barbara Gilchrest, M.D., Beth Israel Hospital, Boston, and assistant professor of dermatology at Harvard Medical School, "The SPF number is really a measure of protection from UVB rays or shorter 'burning' rays. The longer UVA rays, once considered safe tanning rays, now, too, are believed to damage skin, may be even more damaging." A product that contains both PABA, or padimate O, and benzophenone protects from both kinds of radiation.

NEWS IN SUN PROTECTION

The real news in sun protection comes from the area of cosmetics—moisturizers, foundations, lipsticks, even eye products with sunscreens built in. According to Gloria Graham, M.D., clinical associate professor of dermatology at the University of North Carolina at Chapel Hill, "Cosmetics with sunscreens represent a real advance. For everyday use, foundations containing sunscreen are a great solution, even for women with problem skin, as they can be applied over acne medication. Some sunscreen products are safe for people with acne. Men, too, should use a sunscreen every day after shaving. I really believe that the widespread use of sunscreens will reduce the incidence of future skin cancers, not to mention improving the condition of people's skin as they age."

While sun-protective ingredients are showing up in cosmetics, sunscreen products themselves are also becoming safer and more dependable, according to Perry Robins, M.D., associate professor and chief of chemosurgery at New York University Medical Center and president of the Skin Care Foundation, which gives its seal of acceptance to sunscreens with a SPF 15 that meet special criteria. "Some of the original alcohol-based products cause stinging and stained clothes, but the newer formulations have eliminated many of these problems," he says. *(Continued on page 174)*

Sweater, Zeiss for Weiss & Geiss, wool; Cosmetics, Maximum Growth shampoo, Vidal Sassoon Hair Conditioner, Wella; Director, Gideon New York. Details, sources, see page 174.

VOGUE, April, 1983

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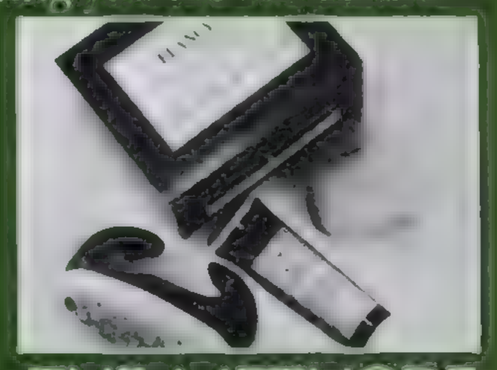

THE METHODE ELANCYL

PIERRE FABRE LABORATORIES

BEAUTY NOW

(Continued from page 173)

Though products are tested for allergies, some people may be sensitive to some ingredients. "Test products on your forearm overnight. If skin reacts, switch products."

The real concern of the medical community is the danger of skin cancer associated with sun exposure, Dr. Robins points out. One out of every four cancers is on the skin; there are about half a million new cases each year. Though sun-caused cancers are treatable, a more lethal type, malignant melanoma, not believed to be caused by the sun, still is associated with sun exposure. Present studies are investigating the relationship between blood levels of vitamin A, beta-carotene, and selenium and the incidence of skin cancer.

SPF EXPLAINED

In 1978, at the Plough (makers of Coppertone) Solar Research Center in Memphis, Tennessee, Edward Marlowe, Ph.D., working with the FDA, helped to develop the SPF number system used today to label most products containing sunscreen—from the lowest, 2, offering minimal protection, to the highest, 15, which offers a complete sunblocking formula.

"Numbering was a necessary research device," Dr. Marlowe explains, "following the breakthrough in sun-care products that came about when certain chemical ingredients such as PABA—para-amino-benzoic acid—were used that far exceeded the benefits of the barrier creams, like zinc oxide, then in use."

This step revolutionized the sun-care market, in general, and skin defense against "premature aging" caused by overexposure to sun.

Whether you select a Sun Protection Factor of 2, 4, 6, 8, or 15 depends mostly on your skin type. The fairer you are, the higher number you should choose for maximum protection. Where you live also plays a part. In a hot, humid environment, you need a high SPF, because damp, moist skin—like a wet T-shirt you can see through—admits more UV rays. The higher you are above sea level, the less the atmospheric filtering action, so, again, you need a high SPF, as you do near the equator.

A common example of setting your own SPF needs is as follows: The usual time it takes for "normal" skin to redden is twenty minutes. In a city like New York, wearing a sun-care product with SPF 6 will protect your skin for two hours (six times twenty); but in Miami, further south, where your skin will redden much faster, you would need an SPF 8 to receive protection for the same duration.

SPECIFICS TO LOOK FOR

To maintain constant protection, most of us need to use both sunscreens and cosmetics *cum* sunscreen. Here, a rundown on some of the many effective products available today:

Because the sunscreen you use on your body may not necessarily be good for your face (especially problem-prone skins), there are many products formulated specifically to be applied "above the neck line." One of the latest is Bain de Soleil's Moisture Tanning face cream, SPF 15—noncomedogenic, non-greasy.

Also for the blemish-prone, Clinique's Oil-Free sun block, SPF 10, invisible on the skin and non-staining. Still more waterproof, Johnson & Johnson's Sundown, three of which—with SPFs of 4, 6, and 8—remain "waterproof" for up to eighty minutes in the water, while the Sundown sunblock, SPF 15, is the first water-resistant sun block—stays active for up to forty minutes in or under water!

Estée Lauder is one of the few companies that go a step further in sun care . . . the Lauder SPF 23 Sun Block Creme permits no tanning, prevents burning *and* deep down dermis damage, while other products in the Lauder Solar System run the gamut of SPF numbers.

The Ultima II Scientific sun line also offers protection on all levels—from low (deep bronzing oil/lotion) SPF 2 to high (sun block lotion/stick) SPF 15, with protection offering SPFs of 4, 6, and 8 on the way.

Germaine Monteil's Strategic Sun Block, SPF 15, in a mirror compact, offers protection for vulnerable areas such as nose, ears, and around eyes, while Coppertone's new Lipkote, SPF 15, takes care of lips. L'Erin's eye makeup contains sunscreen, so do their lipsticks and glosses. Max Factor and Orlane offer sunscreen in makeup products, too.

Chanel's new Total Protection line offers a complete range of treatment and makeups with many different SPFs.

Clarins, from France, uses plant extracts to help fight the solar threat, adding aloe, buckthorn, and vegetable-plant extracts to known UVA and UVB filters in Sun Wrinkle Control cream and Moisturizing Sun Care milk.

As Jack Mausner, Ph.D., Chanel vice president of research and development, sums up, "Today we know 'premature aging' is easy to prevent—with the right sun protective products—but as difficult as ever to cure!" ▽

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Mind Health

By Carol Tavris, Ph.D.

Men & women—how they trust...timing and the dance of life...*real* pleasures of work

WOMEN REALLY WANT TO BE RAPED: TRUE OR FALSE?

Forced sex is a staple of much modern pornography: she says no, he "takes" her, she loves it. Women who are sexually aroused by such a scenario often feel guilty and confused: are they masochists, as Freud said? Do they "really" want to be sexually abused, as rapists say?

At the State University of New York at Stony Brook, Wendy E. Stock is researching the effects of violent pornography on women. In one study, she had women listen to one of several taped stories: a pornographic rape scene in which the female is violently overpowered but eventually responds sexually; a description of mutually consenting intercourse; an asexual conversation between a man and a woman; and a description of an actual rape in which the female victim reports her fear, pain, rage, and humiliation.

Next, all the women listened to a straightforward report of a rape while Stock measured their arousal.

Stock found that women—like men—are influenced by the myth that rape is erotic to women. Women who were the most aroused by the neutral account of rape were those who had first listened to the pornographic rape; and women who had heard about the real rape were *least* aroused by the second tape. "Women respond erotically only to a distorted notion of rape in which no harm is done," Stock concludes. "This is far from the experience of real victims."

Rape myths, says Stock, actually increase the likelihood of rape. The corrective is knowledge: when men know the reality of rape, like women's, their sexual response to rape fiction is inhibited.

Almost everyone will feel some arousal in response to a sexual act in a film or novel—a fact which makes the current escalation of violence in pornography alarming. Stock worries about the increasing association of sex with violence. When arousal becomes linked with aggression, in fantasy or action, people become uncertain about whether it is the sex or the violence that is turning them on. "If the rape myth can be arousing in an artificial, non-erotic lab setting," she says, "it behooves us to think seriously about the violent sexual images that surround us."

TRUST—THE SEX DIFFERENCES

"Trust me," he says, and you do— but do you both mean the same thing by "trust"? Probably not, according to psychologists Cynthia Johnson-George, Ph.D., and Walter C. Swap, Ph.D. While trying to develop a trust questionnaire, they discovered that males and females think about trust quite differently. For males, trust consists of: first, a global appraisal—either X is trustworthy in all situations or none; second, emotional confidence—"I could talk freely to X and know that X would want to listen"; and then, a belief that X is reliable in keeping promises and being responsible.

Women, however, make finer discriminations: they collect many bits of evidence before labeling someone as trustworthy or not. So they aren't as quick to make a global judgment as men are. Dependability and emotional confidence are elements of women's decisions to trust another, but women's trust is also based on the physical safety and well-being they feel in the other person's company, and an appraisal of the other's credibility and honesty.

Thanks to Johnson-George and Swap, soon a lover will be able to say: "How do I trust thee? Let me count the ways. . . ."

GETTING THE SPIRIT AT WORK

In much popular writing about work, we hear a lot about power and success, and almost nothing about the pleasures of work. So I was pleased to come across a little study by Stephen G. Harkins, Ph.D., and Richard E. Petty, Ph.D., on "social loafing." This does not refer to baking bread with your neighbors but to the fact that most people work harder on their own than in groups. Harkins and Petty find that loafing occurs when people feel that working harder would only duplicate their colleagues' efforts, or when the work itself is uninteresting. When the challenge of the job is increased—or when each member of the group has a different part of the job to do—energy rises. When people know they are making unique contributions, they participate enthusiastically—even if their contributions remain anonymous. *("Mind Health" continued on page 179)*

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MIND HEALTH

(Continued from page 177)

HOW TO HANDLE PAIN—YOUR OWN AND OTHERS'

Chronic pain—from lower-back injuries, burns, muscle injuries, continued illness—is a major, puzzling medical problem. Surgery cannot help when there is no underlying tissue damage; painkillers give temporary relief but the pain-sufferer risks addiction and long-term side effects. Now researchers are using behavioral medicine to get their patients to do what drugs and surgery often cannot, to heal their own pain.

For example, when a person is in pain, the understandable reaction of friends and family is to be sympathetic, to excuse the sufferer from regular responsibilities. The sufferer goes to bed, fears physical activity, and focuses on her pain; but all of this reinforces the agony. Inactivity itself can shorten muscles, increase muscle spasms, and make one fatigued; sympathy and attention prolong the sufferer's pain instead of helping to conquer it. When "wellness" is emphasized, instead of pain—encouraging the patient to exercise, for instance, and to take medication at regular intervals instead of waiting until pain worsens—patients can reduce the pain they feel.

Other self-management techniques that chronic-pain patients use include biofeedback-assisted relaxation, assertiveness instruction, reducing medication. (For more on chronic pain, order the December '82 *Journal of Consulting and Clinical Psychology* from the American Psychological Association, Arlington VA, for $13.50.)

RHYTHM—PEOPLE'S SECRET LINK

You probably thought that close dancing is a metaphor for sex. But no, sex is a metaphor for close dancing. In his new book, *The Dance of Life* (Doubleday), anthropologist Edward T. Hall, Ph.D., shows that we are "dancing" with each other all the time, in every sphere of life. That is, in every human transaction the participants must synchronize with each other or they will feel "out of step"—as though they were stepping on each other's toes. From the moment of birth, a baby will synchronize its movements with adult voices; and with language, the child learns many other forms of synchrony—for example, the rhythm and tempo of speech (who has not felt "tailgated" by another's rhythms, or slowed down?)—as well as gestures, posture, and nods.

"The extent to which we can get along with another person or group depends fundamentally on whether we can synchronize with them or not," says Hall. This is why you feel uncomfortable when someone in your office is rushing around four times faster than anyone else (or dragging her feet), or when your lover seems to be "underfoot" or "in the way." Synchrony is everywhere: every city has its own pace and street tempo; so does every work group; so does every conversation or activity, from making beds to making love.

Hall advises us to pay attention when we feel we aren't "in tune" with someone: the metaphor is a sign of a literal truth.

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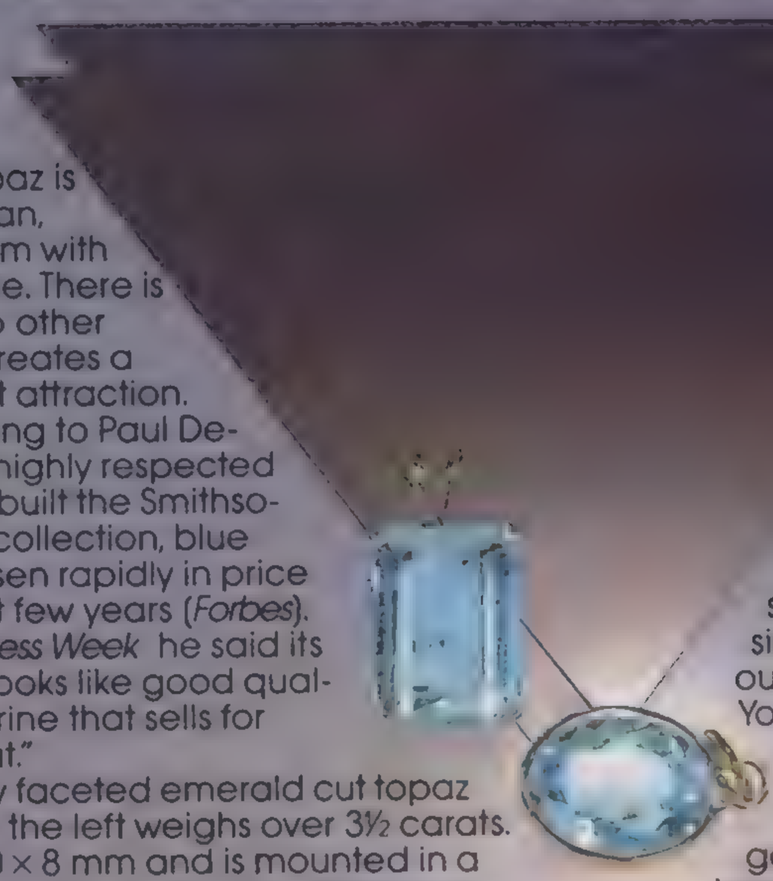

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Out of sight, out of mind? . . . the budget nobody knows

The secret multibillion dollar credit explosion is siphoning off your taxes

BY SUSAN LEE

It's hardly a secret. The U.S. has been running bigger and bigger budget deficits; and this year—despite the posturing now going on in Washington—the deficit is adding up to an all-time record. It's bad news, to be sure, but at least we know the dimensions of the problem. Right?

Wrong. The budget deficit that is currently horrifying everybody is only *part* of the bad news—it reflects but a portion of the total of the government's deficit financing. Indeed, the government has been spending over $100 billion a year for stuff that never even appears in the federal budget.

There exists another federal budget—waggishly called "off-budget." It is the government's credit budget, the seat of federal loan programs. Although almost half of the off-budget budget is devoted to directing money into housing, it encompasses a variety of other things as well: from high-profile items like the loans to Chrysler and New York City to more obscure programs like assistance to American Indians and railroads.

Generally, credit programs come in two varieties. Money-wise, the smaller category consists of direct loans. There are over two hundred programs in which the government hands over actual money—for instance, some student loan programs. The other, larger category of government credit consists of loans for which the government guarantees both the principal and the interest. There are some one hundred fifty of these programs—as, for example, mortgage loans. Of course, if the borrower defaults, guaranteed loans become direct loans.

Direct or guaranteed, government loans are good deals for borrowers. They are usually handed out at rates well below market rates and under terms more lenient than wholly private financing would permit.

This good deal, as one would expect, has had plenty of takers. Last year, the government spent over $27 billion in direct, off-budget loans. That figure was almost equal to the on-budget tally. The amount of such loans outstanding at the end of the year came to $108 billion—the scary cumulation of the rapid growth of such loans which began in the early 'seventies. Even more hair-raising are the figures for guaranteed loans. Last year, the government laid out almost $86 billion for off-budget guaranteed loans, bringing the outstanding total to $331 billion. This, too, was the result of double-digit annual growth since 1977.

Just who is generating these huge outlays? The Federal Financing Bank. Hardly a household word, yet its tiny office in Washington, DC, handles over a hundred billion dollars in assets, which makes it bigger than Citibank. The FFB was created in 1974 to "streamline" federal borrowing. First, the FFB borrows from the Treasury, at bargain rates, and then lends those funds at bargain rates. It either motors the money directly to the borrower or lends the money to the appropriate government agency and the agency then motors the money to the ultimate client.

Well, answering the question of just who is manufacturing all this credit only raises the next question—why are the activities of the Federal Financing Bank so little remarked upon? After all, an enterprise that ranks right up there with the country's biggest banks should come in for a little, if not a lot, of public scrutiny.

What candidate will complain about cheap mortgages?

The short answer is a sorry one. The people who exercise some control over the bank's goings-on have no incentive to call attention to those goings-on. Congress, which votes on spending levels and program design, is pleased to have this back-door way of satisfying its constituents. What elected representative in his or her right mind would want to face the voters back home as the candidate who complained about cheap mortgages? And the federal bureaucrats who administer these programs surely don't want to blow the whistle on their very own jobs. In short, those who could put a stop to the secret explosion of credit are those who would be unemployed if they did.

But there is another, less cynical explanation for this credit explosion. Both the people who benefit from cheap credit and the people who control it consider it a happy and socially beneficial undertaking by the government. And surely, as far as government spending goes, subsidized loans do not have the stigma and ill-effects that direct income transfers—like welfare payments—often do.

Nonetheless, cheap credit is not really cheap—especially when it's given out in such increasingly large amounts. Even though the government's credit needs are met off-budget, the economic impact of such needs have the same effect as the on-budget ones: bad.

The government *(Continued on page 182)*

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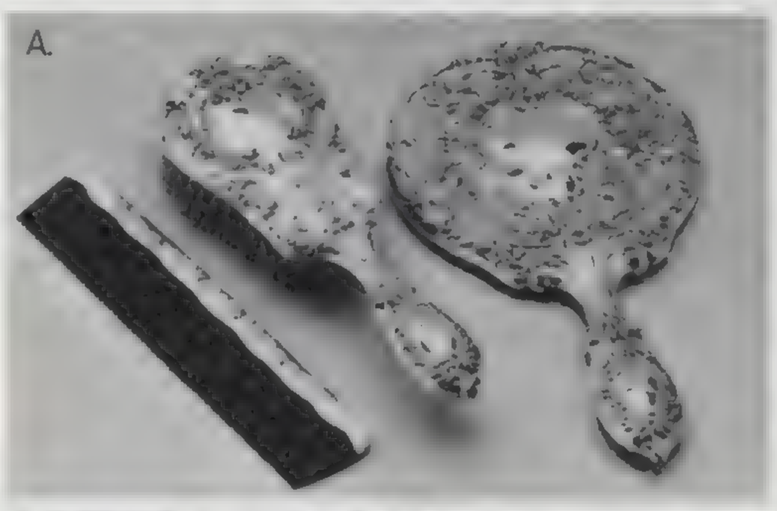

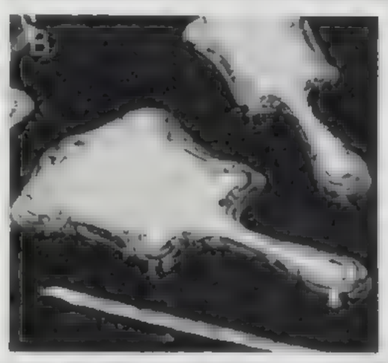

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CREDIT EXPLOSION

(Continued from page 180)

raises its money from the same pool of credit used by private borrowers, like auto buyers and corporate treasurers. And the bigger the government's money needs, the bigger its borrowings, the bigger its share of available credit funds. Government needs, then, drive up interest rates and drive out private borrowers. But that's not the end of the story. Any government borrowing—off- and on-budget—can be inflationary in a general way, and government borrowing for its off-budget programs can be inflationary in a specific way.

The general inflationary effect of government borrowing is well known. It can come from two directions. Either the government prints more money to buy up its debt, or, in the absence of such a loose monetary policy, people anticipate that the government will eventually cave in and print more money, and so they hold out for higher returns on investments. Either way, the effect is inflationary.

What is not so well known, however, is the inflationary impact of government credit programs. Here the effect is more subtle but just as powerful. The purpose of credit programs is twofold: to extend credit to those who would otherwise be shut out of the market, and to extend it at what is called "affordable" rates—the polite term for below-market, or subsidized, rates. In other words, the government allocates credit to people or enterprises that fail the economic test of the marketplace but, presumably, pass the test of social desirability from a public-policy standpoint.

Why are such huge loans so little noticed?

Now, while this doesn't sound exactly bad, it isn't exactly good, either. Credit is a scarce resource, so with the government channeling it into less productive uses, more productive projects are not undertaken; and money spent less productively is perforce more inflationary than money spent productively.

Mercifully, though, the days of towering on-budget deficits have focused attention on government spending and financing policies. In fact, the beginnings of a public debate on off-budget matters is already discernable. Congress has begun to take seriously the notion of bringing the Federal Financing Bank into the formal accounting process through a unified budget (on-and-off-budget together). And the Reagan administration has been making various attempts to jaw Congress into either eliminating the off-budget authorizations entirely, or at least slowing the rate of growth of many programs.

It won't be easy, of course. Some beneficiaries of "cheap" credit will squawk; farmers, home buyers, chieftains of bankrupt corporations and ailing cities will fight to keep their subsidies. But, in the end, one thing is clear: cheap credit has become too much of a good thing. It is bad for the economy and thus it's ultimately bad for all of us. ▽

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Women & Cars

By Lillian Borgeson

Emergency help in your trunk: new tools fix tires, batteries, more

Browsing through the neighborhood auto-supply store isn't the favorite shopping of most women drivers, but maybe it should be. That's how you can find a variety of accessories designed to make on-the-road emergencies easier to handle. A few examples:

● When a battery is dead or dying, there are two traditional ways to zap it back into action. The first consists of heavy-duty electrical "jumper" cables with metal clamps at each end. To use the device, you have to clamp one end onto your own sick battery, the other onto the lively battery of a "donor" car—a procedure that requires the raising of two hoods and direct dealing with two lead-acid batteries, either of which can generate explosive gases and other such unpleasantness. The second tool: a charging device that plugs into a standard 110-volt household outlet at one end and clamps onto your battery at the other end. For this you have to raise only one hood and face one potentially dangerous battery.

But now there's a third and more appealing way that requires you to lift no hoods and handle no batteries. It's a clean and easy charger that plugs into a household outlet and puts the power into your car battery through the cigarette lighter on your dashboard. One example of this new approach is the Solar charger made by Century Manufacturing Company of Minneapolis. It costs about $40, and is available in auto-supply stores throughout the country.

● Being out on the highway (or even in your driveway) with a tire that's soft, low, or suddenly flat is a generally unsettling situation; but not when you can open your trunk and pull out an easy-to-use portable air pump that plugs into your multi-purpose dashboard cigarette lighter, and in a few minutes, with no exertion on your part, inflates the tire to exactly the right pressure. Such electric pumps are easily available from Sears Roebuck, Montgomery Ward, Coleman (the outdoor-equipment folks), and other well-known outlets, many of whom point out that the device is not just for emergencies: using the pump to maintain correct tire pressure can increase gas mileage and reduce tire wear enough to cover its purchase price (under $50) in a single year. Most of the best pumps have an auxiliary valve that lets you keep track of the pressure readings while the pump is running.

● When you have a road emergency that you can't handle, most law enforcers advise you to pull over, turn on your blinkers, lift the hood, get back in the car, roll up the windows and lock the doors, and wait for a police officer to come help you. On a low-traffic road or late at night that can seem—and be—a very long wait indeed. But now along comes a new, truly portable citizen's band radio that lets you call for help and get it quickly. Made by Uniden Corporation of America, it plugs into the cigarette lighter (of course) but can also be had with an optional battery pack, so that you can use it even when the car battery is dead. For about $100, you get two-way communication on all the CB channels including emergency Channel 9. To find out where to buy one, call Ron Dambeck or Jill DeYoung at Uniden's toll-free number, 1-800-428-5315.

● And then there are the smaller auto-supply items. Like a squeeze-can of sealant with a nozzle that fits into the valve stem of a flat tire; you squeeze the stuff in so that it seals up the puncture before you pump air in with your plug-in electric pump. . . . Or an aerosol can that comes with sealant *and* compressed air for inflating the tire. . . . Then there's the stuff you spray on the whole electrical system and practically everything else under the hood to keep crucial parts and connections from being drowned out in the spring rains. . . . And the product you can spray on to demoisturize those parts *after* they've been drowned out . . . each less than $3.

Take a tour of your local auto-supply store

Finally, there's the *Emergency/Survival Handbook*, $2.95 at bookstores and some camping-goods stores, or direct from the publisher, the American Outdoor Safety League, P.O. Box 3301, Bellevue WA 98009. This compact (4″ × 5″) book is jammed with authoritative information about what to do in all kinds of emergencies from *Snakebite* to *Stranding, auto.* And more. The book itself is practically a survival kit: Its cover is fluorescent orange—the international emergency color—that says "Help!" to passersby and impregnated with wax so you can use it to start a fire. The book's centerfold is made of Mylar and can be used as a mirror or reflector, its staples can be made into fishhooks, and the zip-lock bag it comes in to protect it from moisture can be used as a cup. "Over one hundred thousand copies are in circulation, and one of the largest groups of users is the Boy Scouts of America," says League executive director Bob Brown. Should women drivers be any less prepared? ▽

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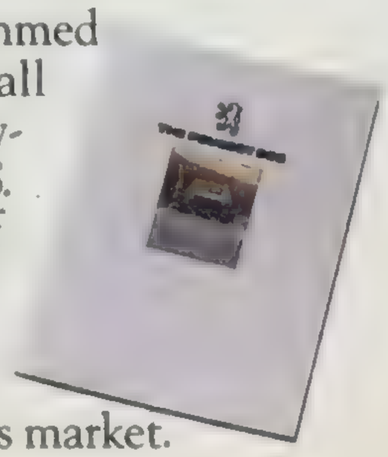

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Aptitude tests for grown-ups

How to find out what will make you happy, fulfilled, productive, etc.

BY LINDSY VAN GELDER

I recently spent several days having my brain, body, and psyche probed by a panel of experts who promised to help me answer that quintessential question: "What should I be doing with my life?"

My evaluators were with the Johnson O'Connor Research Foundation-Human Engineering Laboratory, a nonprofit educational organization with centers in fifteen cities. For a fee of $350, they will measure your aptitudes in each of a score of areas, and then compare your test profile with the aptitudes needed in hundreds of different careers. Johnson O'Connor's logo is a square peg snugly ensconsed in a square hole, and they mean it—they want *you* to find fulfillment in your work. Their basic principle is that satisfied people use all their aptitudes.

"In almost every case of mid-life career crisis," says New York Center test administrator Debra Eiges, "the problem turns out to be an untapped aptitude." Most of us can expect to do well on four to six of the aptitude tests, she added; the trick is to find a job that brings them all into play.

Hundreds of thousands of clients have taken the tests—including one U.S. president (the foundation won't say which one). About half are high school or college students. The rest are adults caught in careers gone flat, housewives entering the job market, and retired people looking for expert guidance in how to spend their time. Mary Dupré of Philadelphia, for example, was tested in 1973. At the time, she was a United Airlines ground attendant. Dupré's aptitude profile pointed her toward a career in public relations, preferably in the arts. She immediately applied for a job as assistant publicity director for the Philadelphia Orchestra. "I really didn't have the credentials, and the cultural field is pretty competitive," she said, "but because of the testing, I was absolutely convinced that I was the person they should hire." They did. Dupré has since been promoted.

If this is beginning to sound like a cross between "What's My Line" and a day at Elizabeth Arden, a few disclaimers are in order. There are several things the tests *won't* do. For starters, Johnson O'Connor offers nothing in the way of traditional job counseling. If you test out as an ideal architect, but you don't have the time or the money to go to architecture school, too bad—although the testers generally can suggest more than one career path for each client. Nor are these your basic college board or I.Q. tests. Each work sample involves a specific task, such as memorizing columns of numbers, putting together three-dimensional jigsaw puzzles, or arranging words into a coherent sequence.

What are being measured are aptitudes—which, according to the Johnson O'Connor philosophy, are inborn traits having nothing to do with your knowledge, culture, education, interests, experience, or even whether you're in a good or bad mood on the day of the test. A person might, with diligence, develop the *skill* of balancing her checkbook—but that doesn't mean she has the *aptitude* that would have made the skill come quickly and easily. It is extremely hard, in other words, to cram for these tests—or to cheat on them.

Consider the Tulsa schoolteacher who had just been fired on grounds of incompetence. Johnson O'Connor spokesman Orrin Spellman says, "It turned out that she had *none* of the aptitudes a teacher should have. We told her to become a lab technician. The point is, there was nothing wrong with *her*—she was just in the wrong job. That's why we say you can't pass or fail these tests. They simply tell you who you are."

When I showed up on the Foundation's doorstep, I had, I admit, a few preconceptions. Chief among them was a vague unease with what seemed to be the determinism of the whole concept; just the words "human engineering" were a little too *Brave New World*-ish for my taste. On the other hand, I couldn't help but fantasize that the tests would unearth some terrific hidden talent—preferably something stable and lucrative, like stockbrokering.

Emotionally, the test-taking experience appealed to the side of me that's a sucker for astrological charts and personalized perfumes. Rationally, I was absolutely certain that I'd test out to be exactly what I am—a free-lance, general-assignment journalist. I ended up getting a few surprises. Among the tests:

Personality. According to Debra Eiges, this is the biggie. The test itself is a word association test. Three-quarters of those who take it are graded "objective," the rest "subjective." Objective people are generalists—team players who find fulfillment through generalized skills and through working with others. Salespeople, editors, business executives, and advertising personnel are, ideally, objective types. (For that matter, all Johnson O'Connor testers are required to be objective.)

Subjective people work better alone, tend to see their work as extensions of themselves, feel more at home as experts or specialists, and are often attracted to the arts. "Even where every other aptitude is the same, we would make very different career suggestions to two people, one of whom is objective and one of whom is subjective," Eiges said. (I scored subjective.)

Foresight. The test measures your ability to work toward a long-range goal—helpful for people who start their own businesses, freelance, or embark on a long course of study, like medical school. (I scored 95, or 95th percentile of people my age.)

Inductive Reasoning—the ability to generalize and jump to a fast conclusion—is important for lawyers, researchers, diagnostic physicians, writers, and critics; a low score is typical of business executives. (I scored a somewhat humiliating 45.)

Analytical reasoning—the ability to organize is an aptitude found among writers, editors, and computer programmers. (75)

Structural visualization—the ability to understand three-dimensional objects—is essential for engineering, architecture, medicine, design. (5)

Ideophoria—the test measures the ability to generate ideas. High ideophoria people do well in sales, advertising, acting, teaching, and journalism. Low ideophoria is desirable in business, banking, and engineering. (100)

Tonal memory, pitch discrimination, and *rhythm memory:* These are music aptitudes that have non-musical applications. Pitch, for instance, is important for photographers, and rhythm memory is essential in many sports. These tests turned out to be my aptitudinal glass slipper. To my astonishment, I scored superlatively in all three categories.

Grip—not an aptitude test, but a measure of nervous energy. People who test high are told to take up a sport, since very few white-collar jobs use up physical energy.

Graphoria—better known as clerical ability—is an essential aptitude in accounting, banking, secretarial work, and an indicator of how well a person will do in school. (35)

I couldn't imagine where all of this was leading—but during my evaluation session, I frequently found myself telling Debra Eiges that she had my number. I learned why I take rotten notes (low graphoria), why I get a kick out of working on deadline (high grip), and why I usually prefer the writing part of my work to the reporting part (high ideophoria, low object observation). There was something soothing and affirming about this information. At times, Eiges' insights were downright witchy. "When you're coming home from work and you have errands to do, you plan your route in advance, in the most efficient way possible," she told me. "You're not very good at balancing your checkbook. And when you cook, you can't stand to have anybody else in the kitchen." Don't ask me how she knew.

The ideal career for me—the one that would use the largest number of my aptitudes—turned out to be performing musician. My main drawback as a musician, according to Eiges, would be difficulty in learning to sight-read. Low graphoria again. Actually, I had another problem: at thirty-seven, with two children to support, I am not about to take up the conga drums for a living. I wondered if my music aptitudes could find an outlet in a hobby. No, Eiges said; subjective personalities ideally need to incorporate their aptitudes into their work. She suggested I try writing about music regularly, or perhaps writing songs.

I was an easy case, Eiges said. The center's most challenging clients are those who turn out to have more than the six to eight aptitudes that any single job can draw on. Most of them flit from job to job, never knowing why they're so dissatisfied. Jane Leader of Reading, Pennsylvania, was a thirty-nine-year-old personnel secretary when she took the tests in 1979. "I'd always had a short attention span, and I've always been interested in a lot of different things," she said. After testing out as a multi-aptituded person, she opened Nice 'n Spicy, a general store that sells coffee, herbs, spices, quilts, gift baskets, and pretty much anything else she feels like adding to the stock. She's currently thinking of franchising. "I'm really happy in my work, for the first time," Leader said. In fact, she convinced her husband, sister, and teen-aged daughters to get tested, too.

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Health

Dissolving slipped disks...in Iceland: a "meaty" mystery...new view of lumps in the throat...starch-blocker bulletin

By Melva Weber

ON THE BACK TRACK

Latest in back treatment: Chymopapain, a papaya extract that can soften and dissolve cartilage, has been cleared by the Food and Drug Administration for hospital use in treating herniated vertebral disks in the lower spine. "Slipped disk," a disabling and painful injury, actually is a bulge, or hernia, of soft disk material squeezing out between the bony spinal segments and pressing on nerves.

When conservative measures such as traction and bed rest fail, the alternative has been surgical removal of the disk and fusing of the two adjoining vertebrae. In the newly approved approach, chymopapain is injected into the protruding disk material, which sloughs off and relieves the pressure. Most serious risk of the treatment? Severe allergic reaction, which could happen to about one person in one hundred. Controlled trials of the drugs were made in seven major medical centers throughout the United States before its approval. Its trade-name is Chymodiactin, made by Smith Laboratories, Inc.

DIABETES—CAUSE IN THE "CURED"?

In Iceland, boys with October birthdays are especially susceptible to insulin-dependent diabetes before they reach fourteen years. For clues to this medical mystery, scientific investigators from Reykjavik, Iceland, and Aberdeen, Scotland, joined forces in a search that concluded with feeding cured mutton to mice.

Trying to find what factors increased the risk of diabetes in this special age-group, the researchers deduced it was something that happened before birth, something that happened to children conceived between Christmas and mid-January. That's a season when Icelanders' holiday fare includes a good deal of Icelandic smoked mutton. And this cured meat contains nitrite and nitrates that form N-nitroso compounds such as nitrosamines and nitrosamides. Diabetes-inducing agents include some of the nitroso chemicals.

The researchers tried feeding the suspect meat to test mice to see if the animals would become diabetic. They didn't. Instead, the mice's offspring developed diabetes, even if they ate none of the nitroso-containing food.

The medical detectives have concluded that N-nitroso compounds have a mutagenic effect on germ cells, affecting the next generation. They believe both the mother and the father are involved. Since the cured-meat connection emerged only because of heavy seasonal intake, the investigators believe it's logical to look at this possible cause of diabetes in other countries where nitroso-containing foods are eaten.

WHAT'S HARD TO SWALLOW . . .

"I can't talk; I have a lump in my throat." A common complaint, yet medical examination finds no physical cause for the feeling, and no abnormality in function; for example, eating is not impaired. Doctors once knew the symptom as *globus hystericus,* but today it is known that hysteria is rare in globus victims. Instead, depression is likely to be associated with the lump in the throat. Globus is persistent, difficult to treat, and has a tendency to recur, according to Peter J. Moloy, M.D., and Richard Charter, M.A., respectively of the University of California, Irvine, and VA Medical Center, Long Beach, CA. The team studied the complaint in patients visiting a clinic in search of relief of the condition. Although globus can occur along with other conditions such as esophageal reflux, the researchers say there's no cause-and-effect relationship. Assurance by the doctor that there's no organic disease helps more than half of the patients. Others require continual visits and several treatments given in turn, including tranquilizing medication, sleeping with the head of the bed raised, cimetidine therapy, and endoscopic examination of the throat to confirm that all is normal. A fair number of patients, as many as one in five, don't get the relief that they seek and continue to have the discomforting symptom.

PILL-TAKERS' NEW RISK?

Do oral contraceptive users run a special risk of developing gallstones? Some studies have said yes, others no. A recent report from Britain—Royal College of General Practitioners' oral-contraceptive study—provides new information on the matter. Analysis of long-term use of the Pill shows that total cases of gallbladder disease are not greater in Pill users than in nonusers—but there is a rise in gallstone cases early in Pill usage, followed by fewer cases in long-term users than in controls. The British researchers believe this means that oral contraceptives may speed the development of gallbladder disease, but only in women who are susceptible. Those destined to have gallstones may produce them earlier than if they had never used the Pill.

RED FLAG FOR STARCH BLOCKERS

Latest report on starch blockers, the raw-bean products sold as weight reducers under the claim that they block digestion of starch—a study at Baylor University Medical Center, Dallas, Texas indicates that the pills do not work. According to George W. Bo-Linn, M.D., who reported in "The New England Journal of Medicine," starch-blocker tablets do not inhibit digestion and absorption of starch calories in human beings. An estimated one million pills were used daily in the United States by mid-year last year, before the Food and Drug Administration ordered proof of their safety and effectiveness. Lawsuits, countersuits, and appeals have continued between the government and the manufacturers who maintain their products are food products and may be sold without FDA regulations. Medical leaders say the blockers can cause severe indigestion and other serious effects. Thirty-two hospitalizations have been attributed to the use of starch blockers, and Canada and West Germany have banned them.

MORE VOTES FOR FIBER

In Zutphen, Netherlands, a study of 871 aging men was begun in 1960 for a government-backed analysis of risk factors in coronary heart disease. During a decade of follow-up, eating patterns of the men were carefully recorded, classifying fiber intake into five groups, from very low to very high levels. An evaluation was reported in *The Lancet* by researchers of the University of Leiden: Men at the lowest level of fiber intake had four times higher deaths from heart disease, three times higher deaths from cancer than those at high fiber levels; even after cross-analysis for other variables, people whose diets were high in vegetable fiber were less vulnerable to cancers and heart disease. Conclusion? Dietary fiber can protect against certain diseases.

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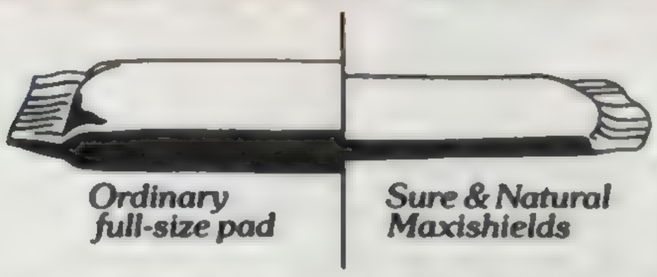

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Letter from Italy: the gossip, food, politics . . . the spectaculars: theater, books, art, design. . .

BY SUSANNA ZEVI VISCONTI

Italy, in 1983, is more than ever: the paradise of paradox, a country of contrast. Capricious and individualistic, viewing with suspicion all manifestations of public order and discipline, we often vote for the very orderly *partito communisto.* Our governments tend to fall a couple of times a year; they are then reconstituted during feverish, round-the-clock meetings in Rome and—surprise!—it's the same men over and over again. We love to criticize our leaders and the administration bitterly but have been keeping the Christian Democrats ruling for the past forty years (they lead with 33 percent of the vote, the Communist Party stays a big second with 22 percent. Actually, Italy's is the strongest Communist party among Common Market countries). Being a Communist, though, seems to have lost all its chic lately, so. . . .

When in doubt, cook: Strongly politically oriented to the left, our most intellectual of intellectuals, actually, are a bit confused, so they have resorted to one of Italy's eternal values—cooking. The editors of *Alfabeta* (the closest the U.S. comes to this journal is *The New York Review of Books*) have begun meeting to cook sumptuous dinners, each one with a theme (*e.g. riso*=laughter, rice). They then eat the product of their culinary efforts and discourse on the theme, as in a Greek symposium. This group has started a culture and food magazine called *La Gola* (it means "gluttony").

Italy in 1983 is still disorganized; as bewildered foreign visitors put it, *nothing works.* Yet, good old chaos doesn't frighten us; on the contrary, it stimulates creativity. We've returned to traditional craftsmanship and are applying our talents in food, shoes, furniture, fashion, cloth. Gardening is a fad (after destroying woods, wildlife for a hundred years).

One chain of stores is offering excellent "homemade" bread nationwide; managers are quitting promising careers in industry to become bookbinders and work in antique papers. Sons and daughters of our first families are specializing in *Eubiotica*—a new healthy approach to life that includes good diet, "biodynamic" agriculture, and alternative medicine; they're lecturing, publishing, and selling books on all these, plus ways to counteract stress. It's not a snobbish hobby: the Milan Transport Authority has asked this group to design a diet for all transport workers in Milan.

Nicely backward in most fields, Italy still hasn't heard of, among others, the following modern inventions: Italian salad dressing in a bottle (Italian salads are seasoned with olive oil, maybe some vinegar, a pinch of salt—plus pepper if you're in the Veneto) and easy-care no-iron percale sheets. Sheets here are either cotton or linen cloth, must be ironed, are often beautifully embroidered, and may range in price from about $30 for the simplest cotton set to $500 for hand-embroidered king-size Florentine linen masterpieces.

Little by little, you discover Italy is still a very pleasant place to live. Life has a slower pace here than in the United States, with just a hectic flutter of action now and then to get things accomplished. It's a small and diverse country, where you can motor for fifty miles in any direction and find yourself in a world with different landscape, language, climate, and way of living. In one day in January, you can either stay in Milano and catch a cold, or take an hour's drive to Portofino and find it sunny, crisp, with a hint of spring in the air. Or you could go skiing in Val d'Aosta, also very near. Venice will be rose and tenderly grey in the mist; Sicily will have a deep-blue sky, a glorious sun, and pink almond blossoms. If you take a minor road, you find yourself in a paradise of varying landscapes, where small medieval villages' tiny streets run between ancient palazzi, where there are treasures of art, lace curtains, the last century's way of life. Just try driving down the Cassia Way between Florence and Rome: pure magic. And nobody does.

What Italians *do* do is gossip, even though it's not yet put in books here as it is in England. Actually, gossip gets quite thrilling when you wonder which one of your connections is going to be jailed next week. Once, the question was who was going to be kidnapped and how much he or she'd be ransomed for. Who-goes-

to-bed-with-whom has definitely lost its tang.

While gentlemen and gentleladies over fifty mourn that there is no social life anymore, the party does go on. It goes on in the form of. . . .

The political/cultural *salotto* in Rome and in Milano; where you have a great dinner, meet the political star of the *momento,* mingle with fancy ladies and publishers. Where the newly successful writer, overwhelmed, loses countenance and pinches your bottom.

Then there's the big wedding: Young people in great splendor are marrying. Parents host a seated lunch for seven hundred followed by a ball at their country house. Guests are flown in from New York, Paris, everywhere.

Very grand, very formal dinners: The times notwithstanding, in Rome the aristocracy still lives in *palazzi;* diplomats all have great houses, gardens, and servants; the Vatican provides the environment of a royal court. Very grand, very formal dinners, with a more sober mood, take place in Genoa or Torino. Marvelous old *palazzi,* some with up to fifteen live-in servants, still exist in these cities: when invited to dinners here, you find them either frightening or lovely, always memorable.

A much simpler—brisker—social life is the style of Milano. Old families here have left their old houses, everybody's busy working; the pace is not leisurely. Social life has more spontaneity; you meet friends in the street, arrange dinner parties for the same evening, cook for guests or eat at a trattoria: luxurious restaurants are left to visiting businessmen.

For really gracious living, you go to the provinces: exquisite Ferrara, Bologna, Mantova, Cremona, Lucca, or Treviso, where everything—food, ladies, houses, flower gardens, ancient piazzas—gives great delight. One of the most amusing houses in Italy is Franco Zeffirelli's villa in Positano. Zeffirelli loves to have hordes of guests—say, thirty for lunch each day: artists, musicians, writers; he is a wonderful entertainer, describes people with great humor and Tuscan ferocity. Zeffirelli returned to the theater to direct Schiller's *Maria Stuarda* this past February at Teatro La Pergola in Florence; the play, starring Valentino Cortese and Rossella Falk, is now in Milano until May 4. Soon it will become a film for television and then a motion picture shot in Scotland—in the castles and countryside where the real history took place.

Handsome, sharp, our other theatrical wiz, Giorgio Strehler, is rehearsing a masterpiece of German Romanticism, Lessing's *Minna von Barnhelm,* for the end of this month and making plans for the Théâtre d'Europe, the controversial project he's conceived with Jack Lang to make a "European" theater. It is not, as polemically described, a means of opposing American culture but rather of filling a space that's been left lazily empty for many years. Opening in November 1983, based at Paris' Odéon Theater, and guided by Strehler, the Théâtre d'Europe will produce works of English, German, French, Spanish, and Italian directors. Each year the Théâtre d'Europe will have a theme, and four works will be presented. The theme for '83–'84 will be "theater illusion/power," and Giorgio is preparing Corneille's *L'Illusion Comique* with French actors. When, next season, the theme is "today," the theater will produce or co-produce four new plays by contemporary authors.

Giorgio's dream, "if he survives this all," is to direct Mozart's *Don Giovanni.*

Federico Fellini is currently completing his new film, *E la nave va;* it will be in black and white and set on a big liner in 1914. F.F. shoot- *(Continued on page 194)*

ings are huge, tumultuous, fascinating events that take months—worth the trip!

Another national treasure—La Scala—is becoming more alive again. A group of society ladies with the "Associazione degli amici della Scala" is organizing beautiful parties in the best private houses to welcome artists, introduce them to the city and art-loving society. After snubbing La Scala for many years, young people are starting to dress up, court their dates in their parents' boxes in an atmosphere of red velvet, gold, gossip, jewels, and remarkable music. Perhaps we'll return to the days when supper was brought to one's box and very risqué things—ending in frequent duels—happened when the lights went off.

In truth, Italians don't read or write many books (there are dozens of publishers, big and small, though, who exist bravely); we depend heavily on the American production for our entertainment, and 80 percent of American bestsellers also become bestsellers here. Judith Krantz, John Irving, Harold Robbins, James Clavell & co. sell like mad; but Erica Jong and Saul Bellow are also very popular. Predictably enough, how-to and self-help books don't go at all here. No Italian will ever suspect he or she could do anything better. We boldly defend our right to be sloppy, individual, ever-ready: improvisation is a national specialty.

High-priced precious editions seem to be the newest way Italian publishers have found to survive. Mondadori is producing two costly series in '83: *Travel Diaries,* starting with Marinetti's *Il fascino dell-Egitto* (311 copies printed, handmade paper, handbound in leather, for about 300 dollars) and *L'Olimpo Giallo* (that is, the best in the history of thrillers)—the first, a collection of tales from the Bible, from *1001 Arabian*

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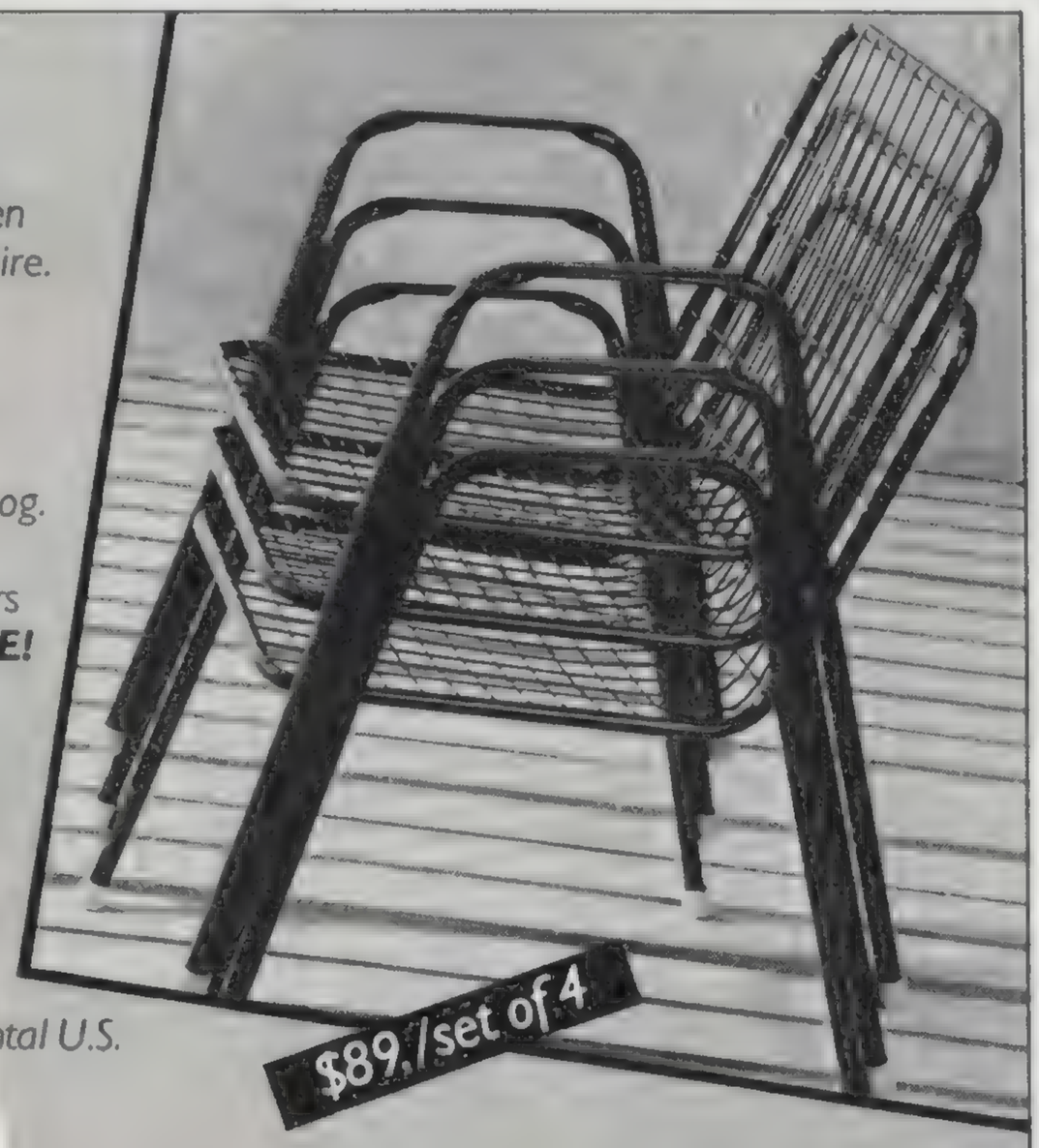

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QUARTERLY CATALOG

LETTER FROM ITALY

(Continued from page 193)

Nights, from Voltaire's *Zadig:* five hundred copies bound in Fortuny silk.

Where the sun does shine brightly is on the world of Italian design: it is, after fashion, our most profitable national craft. Key words in the joyous playpen now are, among others. . .

Decoration: Meaning that the decorative function has become as important in furniture as it always has been in makeup, fashion, art. The most extreme (and frightfully fashionable) examples of this trend are Ettore Sottsass' "Memphis" furniture: last year's TV set framed in pink plastic "leopard" sold out; this year you can break your back on a rich marble couch or collapse in a triangular nightmare of a multi-pastel soft chair.

Research: The leading furniture industries have all become highly intellectual and are now financing large research departments where famous designers play. (It's proved better than spending money on advertisements.)

Color: Bright brights, baby pastels are everywhere. "There has been an osmosis of color between fashion and design," says architect Daniela Puppa, editor of *Modo,* Italy's one and only design magazine.

Signatures have become so salable that fashion designers are being asked to do furniture. Versace is doing bathroom tiles; the Missonis, interior-decoration fabrics.

The new things to have: Gae Aulenti's Nina lamp in blown glass for Fontana Arte and her Casanova classic couch for Frau; Achille Castiglioni's silverware for Alessi; Paolo Deganello's soft anthropomorphic Cassina chair; Anna Castelli's new little plastic table, brightly colored, for Kartell; Bellini's new classical couches for Cassina, Frau, and B & B. Giugiaro (yes, the car designer) has created a sewing machine for Necchi and is working on a new easy chair for Zanotta. Frau is reissuing "Vanity Fair": a system of couches and easy chairs designed in the 'thirties.

Then there are fabrics. One of the best shows of its kind, Venice's *mostra dei tessuti* "Incontri Venezia," features in 1983, for the first time, a group of interior-decoration fabrics designed by fashion people: Missoni, Etro, Taroni, Stucchi. Very Italian Venetian handmade glass is being totally transformed in collections of lamps and objects by Vistosi, Venini, Fontana Arte: they're all amusing and brightly colored. The city of Torino has asked Sottsass, Giugiaro, Sambonet, and Castiglioni to design new decorations for the city. Lights, signs, kiosks, benches, public loo. . . .

Last but not least: Art—and the end of guilt feelings by Italian capitalists, who are letting the public know they are spending large amounts of money sponsoring cultural events. Olivetti led the way and is now being followed more and more: banking, food, car, and liquor companies are offering splendid shows in every field from archaeology to modern art. Apart from the corporate-sponsored, the biggest art event this year should be Raffaello's five-hundredth birthday, with wonderful exhibitions in Florence and Rome; Venice will host the largest Van Gogh exhibition ever held.

The common philosophy: nothing happens in Italy; things happen in London, Paris, New York. Why stay here? I've asked myself and foreigners who came years ago and never departed. "For the divine disorder," we say. ▽

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ADVANTAGE: WOMEN!

TODAY'S ACTIVE WOMAN HAS EVERYTHING GOING FOR HER... THE LOOKS, THE CLOTHES, THE WINNING SPIRIT!

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Style by-the-mile–red and white sets the tone for relaxed contemporary wear by Head Sport.

Ford

ADVANTAGE: WOMEN!

In the stands she shades the view with Tura Faceted sunglasses–her most flattering accessory in an array of colorful frame styles and lens shapes. With plain or prescription lenses, nothing beats the Faceted Look by Tura.

She watches world-famous women players compete in the 1983 Lipton WTA Championships held at Florida's Amelia Island Plantation, April 11-17, in person or on national television. For the best spectator wear–clothes that are casual yet fashionable by Head Sport.

Tura
EYEWEAR

HEAD

BAIN SOLEIL
ADVANTAGE: WOMEN!
In the sun—after watching the tournament—she basks on her veranda, tanning beautifully deep and dark with Bain de Soleil. The full range of face, body and lip formulas also moisturize and soften her skin, leave it feeling silky smooth.
Her body-conscious maillot by Head Sportswear looks sleek and shapely—standing up to swimming.
HEAD
BAIN SOLEIL
4
FACE
6
4

ADVANTAGE: WOMEN!

On the court–inspired by WTA Tournament Hostess Chris Evert Lloyd and the third-richest women-only event in the world–she plays to win. Kaepa's tennis shoes give her greater support and control with a patented two-lacefsplit-vamp system that provides a custom fit. The Kaepa Fit™ minimizes potential injuries and maximizes her performance.

For clothes that give her a professional edge, nothing can compete with active sports separates by Head Sportswear's "Pro Collection."

Ω OMEGA

ADVANTAGE: WOMEN!

Behind the baseline she keeps perfect time with

The Omega Titanium. Designed for women and men, The Titanium encases precise Swiss quartz accuracy in space-age metal and 18K gold.

Omega. When you can have whatever you want.

For the man or woman who dresses like a champion–clean-lined tennis classics by Head Sportswear.

ADVANTAGE: WOMEN!
At the net she chooses two high performance tennis racquets from Head. The Graphite Director, a powerful oversized frame with a unique oval shape, and The Tournament Edge, a stiff, mid-sized tubular aluminum racquet with head-light control. Both give her an aggressive, winning game.
Bandeau-top tennis dress–serious tennis wear with a feminine flair by Head Sportswear.
HEAD

ADVANTAGE: WOMEN!

By the sea she pours on the delicious taste of Masson Light Chablis, Light Rosé and Light Rhine–without pouring on the calories. One third fewer calories than regular Paul Masson wines make Masson Light a beautiful way to stay beautiful.

Head Sport gives her–and the man in her life–a new choice in casual wear that keeps pace with their on-the-go lifestyle.

PHOTOGRAPHS BY JO FRANCKI

FASHIONS BY HEAD SPORTSWEAR AND HEAD SPORT. FOR STORE INFORMATION, SEE PAGE 208.

"Lightdays not only make me feel fresher, their hourglass shape is definitely more comfortable.

They're not square and straight, they're shaped to fit a woman's body.

They're especially important to me because, as a model, I wear a lot of clothes that don't belong to me. So I feel safer wearing Lightdays, as well as fresher and cleaner.

They're really more feminine—small in the middle and wide on the ends. You feel like you don't have any worries."

—Nancy Toner

More and more women are discovering the special shape and freshness of Lightdays—the thinnest panty liners there are. They're very comfortable, and, with three adhesive strips to keep them firmly in place, there's less twisting or bunching. When added to your morning routine, you get freshness that lasts all day long.

Tip: Lightdays liners are so small, you can put several in your bag and you won't have to worry all day.

The Comfort-Design™ PantiLiner

Lightdays are designed like no other panty liner. The unique hourglass shape curves where you curve. A special design that makes Lightdays the comfortable way to feel just-showered fresh.

Why does a model like Nancy Toner choose Lightdays®, the Comfort-Design™ PantiLiner?

The Comfort-Design™ PantiLiner.
For just-showered freshness anytime.

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BEAUTY NOW

color news

A different direction: "nontradition" in color... a deeper, fuller mouth

Newest cheek "basic": yellow!

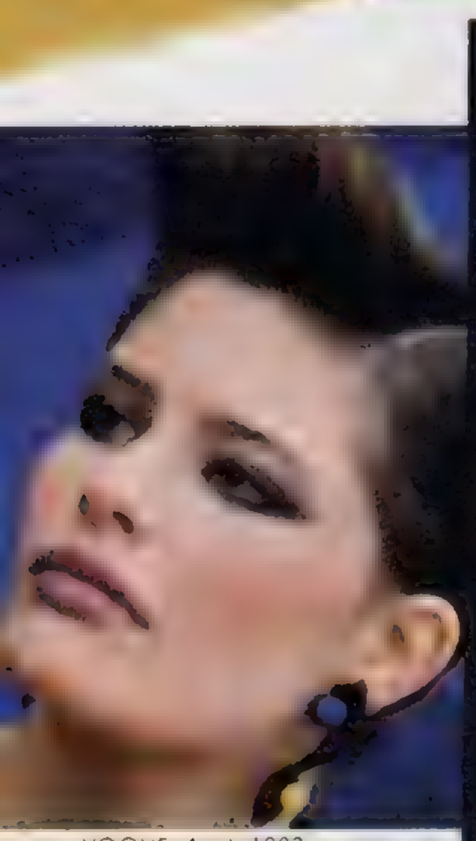
Grey: softest eye definer

...with rust contour

...silver-blue highlight

The news: colors "borrowed" from one part of the face for another—in the "special effects" way makeup was shown by Japanese designers in Tokyo, Paris. Yellow powder eyeshadow, for example, brushed on cheeks, khaki green blended onto lips, rust-brown on eyes. It's an almost monochrome palette . . . one that takes getting used to . . . experimenting with, and may be a preview of directions to come. Applied with the lightest hand, these colors—surprise!—can "work" on almost every skin tone, says makeup artist Linda Cantello, who did the faces *above,* from pages later in the issue. How she got the muted, almost muddy lip colors: by melding eyeshadows into lip colors in the palm of her hand, brushing them on lips. Newest "neutral" mouth, *top,* swatched *below left:* khaki shadow burnished with Diane Von Furstenberg's Gold Leaf lipstick. For cheeks: powder eyeshadow—Shiseido Fresh Yellow.

Freshest lip shades: khaki *"burnt" matte brown* *blued grey-lilac*



For evening, for impact, the focus shifts—to the lips. The lushness, the flirt of a full red mouth, pouty, matte. Whether it's a browned, almost-russet *(far left)* or a clear blue-red *(near left),* it calls for barely blushed cheeks, smudge brown eyes. . . nothing more. For full effect, see pages 338-347.

PENN
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V

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SPORTSWEAR

ADVANTAGE: WOMEN!

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San Francisco ..... Macy's
Seattle ..... Nordstrom
Washington, DC ... Woodward & Lothrop

Fashion shows and Paul Masson wine tastings will be held during the month of April. Call store nearest you for further details.

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Mothers Work

Horoscope

By Maria Elise Crummere **April**

GUY BILLOUT

Your Aries profile: Winning is the only way for indomitable Aries. Those born under the sign of the Ram rush head-on into romantic and professional ventures—and never look back! With an unquenchable need to succeed in everything, assertive Aries often appears intolerant of anyone less than perfect. Good counsel: appreciate and support those who are indeed deserving

Aries MARCH 21–APRIL 19

What matters now: that Aries make those important connections work! A perfect opportunity: the 5th, when motivator Mars and Mercury "the contact planet" are in conjunction. On the 6th, you're all set for that big change; once it occurs, switch gears to "slow." Settle in for awhile, and forego all new projects—particularly what looks like a promising proposal on the 17th. But, perk up! The 20th should be the most dazzling day of the month: industrious Aries enjoys a well-deserved personal triumph—which could very well spark financial magic.

Taurus
APRIL 20–MAY 20

A championship season for ambitious Taurus! Put plans into action during the first two weeks; your judgment's on target and success is assured. Firmly establish your objectives by the 21st: soon after, others begin to gain the upper hand. A caveat: be careful of casual remarks on the 25th and 26th. On the 27th, in the midst of a cloudy and volatile atmosphere, take a stand and don't budge.

Gemini
MAY 21–JUNE 21

April's a month of extremes and versatile you thrives on the challenge. Charge into the first week with reckless abandon—take chances. But get set for a sudden change on the 8th, and a serious challenge on the 9th. Up until the new moon on the 13th, tread carefully around all commitments. With your ruler in stubborn Taurus, none of your projects get off the ground. Use the time to reassess values. With the full moon, you soar once more.

Cancer
JUNE 22–JULY 22

These are destiny-determining days; harmony ensues *if* you cooperate fully on the 3rd; also, resolve a discord on the 7th. The new moon on the 13th marks a turning point: make a careful choice. New partners cause the second half of April to overflow with options; say 'yes' to all of them. The 22nd finds you sailing swiftly on the high seas of success.

Leo
JULY 23–AUGUST 22

April's planetary positions—which put power just beyond your reach—really provoke the lion in you! Best advice: concentrate on what you *can* control, namely, a personal matter on the 1st (don't play the April Fool!) and a business affair on the 6th, when a partner seems to get the better of you. News on the 9th rescues you from an undesirable commitment. Until month's end, time is on your side.

Virgo
AUGUST 23–SEPTEMBER 22

For super-achiever Virgo, professional progress is *de rigueur*—which makes April a dream! You get 100 percent cooperation from your best colleagues. The source? Energizing Mars (with you til the 6th) and attractive, acquisitive Venus (with you til the 13th). Don't waste time on a challenge on the 9th. In all other endeavors you can enjoy the luxury of progressing at "perfectionist" Virgo pace.

Libra
SEPTEMBER 23–OCTOBER 23

Your romantic ruler Venus is in obstinate Taurus until the 13th, and you're off on a dangerous emotional safari. Don't let your heart be attacked! Play it safe. Let love wait until after the 14th when Venus moves into Gemini. For the rest of the month, both social and money games are in your hands. Keep ears open for a proposal on the 21st; you are about to shift goals. *(Continued on page 211)*

Virginia Slims remembers the first women's stock transaction.

You've come a long way, baby.

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ELIZABETH ARDEN THE SALON

HOROSCOPE

(Continued from page 208)

Scorpio

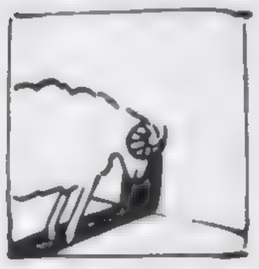
OCTOBER 24–NOVEMBER 22

With disciplinarian Saturn in your sign all month, you're more tenacious than ever. Of course, constructive Scorpio revels in responsibility! New and powerful contacts demand your all. Words of wisdom: be prudent about a project on the 9th, and be firm with a former business associate on the 15th. A windfall on the 22nd brings delight, while there's great relief in a response on the 28th.

Sagittarius

NOVEMBER 23–DECEMBER 21

With your ruling Jupiter still at its peak, April showers you with every possible advantage. Don't be humble or shy! Those born under the sign of the Archer should shoot for what they *really* want now! This might mean putting pressure on those who can promote you—particularly those who may owe you one. Between the 21st and 30th, insist—diplomatically—on getting help with a project from those who depend on you. Enjoy two perfectly glorious days on the 27th and 28th.



Capricorn

DECEMBER 22–JANUARY 19

April augurs: your reputation's ripe for enhancement! The signal's coming from your political ruler, Saturn, now in constructive Scorpio. Opportunities are everywhere. For clues, keep an eye on written words, especially signatures. And delve deep into all promises! The new moon on the 13th spies Capricorn coming to terms with a long-existing regulation, while the full moon on the 27th displays the delicious fruits that will come from a long-held dream.

Aquarius

JANUARY 20–FEBRUARY 18

A dazzling scene's set for April and the spotlight's on you! Your ruler, Uranus, "the fame planet," crosses a very compatible Sagittarius: you're more influential than ever. Here's a perfect chance to write, sell, circulate unusual ideas (your forte!). Only one sour note in this otherwise sweet period: on the 21st you're put to the test by a loved one; but the 27th sees another encounter with good fortune—of a financial kind!

Pisces

FEBRUARY 19–MARCH 20

The lure of prestige and popularity—Pisces can't resist it! And why should you this month? Your ruler Neptune is accompanied by Sagittarius, the essence of elegance, and by Pluto, the master of politics. Find an open forum and speak your mind: all will lend their ears. Or, express yourself in a visual medium, perhaps in photography, in film. Pluto and Sagittarius are riding high in the same degree and your imagination has a free reign.

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BEAUTY NOW

nails

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SPRING '83 DIRECTIONS: ATTRACTIVE AND EASY FOR AN ACTIVE WOMAN, A CLEAN, BARE NAIL—UNCOLORED, NATURAL, BUFFED. ANOTHER VERSION OF "NATURAL": POLISHING NAIL TIPS (OR UNDERSIDES) WITH OPAQUE WHITE, GLOSSING WITH ONE OF THE NEW TRANSLUCENT BUFF COLORS . . . NEWER-LOOKING: BLENDING TWO OR THREE NAIL POLISHES—E.G., ONE COAT OF MATTE POLISH, FOLLOWED BY ONE WITH OPALESCENCE. OR MIXING IRIDESCENT POWDER INTO NAIL LACQUER (ALWAYS IN A SEPARATE BOTTLE) FOR JUST THE DEGREE OF SHIMMER YOU WANT . . . A GREAT EVENING LOOK: A SINGLE COAT OF A BRIGHT NAIL COLOR—FOR SHINE, SHEERNESS.

An hour "off" in a busy day for a pro manicure/pedicure may feel like a luxury; but when it comes to basic hand/foot care, time spent in top-notch treatment is a health essential, too.

"Unfortunately people tend to ignore their feet until they break down," says George Hambrick, M.D., chief of dermatology, The New York Hospital-Cornell Medical Center. The usual signs of disinterest: uneven nails, calluses, dry skin on heels, around toes, rough cuticles. But what often looks like simple neglect can be a symptom of a more serious disorder, he warns.

One of the most common and often overlooked foot problems is fungal infection, says Dr. Hambrick. "It's extremely prevalent in physically active people, and because fungi are everywhere—in swimming pools, locker rooms, even bathrooms—it's important to keep feet clean." The "athlete's foot" fungus is only one type. Symptoms can be subtle: Minimal scaling of the skin of the feet (or hands) is the first signal. Usually an anti-fungal preparation, sold over the counter or by prescription, is enough to clear it up. Dr. Hambrick recommends that anyone who works out regularly, especially if it's in a pool or gym, use an anti-fungal cream as a preventive measure.

The real problem with fungal infections is when they get under the nail, Dr. Hambrick notes. The symptoms are discolored, thickened, or crumbling toenails. "Treatment is medicine taken internally, and it can take up to a year for the nail to recover fully."

What's the best way to keep foot problems at bay: Simple hygiene, according to Dr. Hambrick. "Since infections often take hold in dead skin, it's important to wash feet at least once a day. Use a washcloth or pumice stone to scrub off dry skin. Foot powder is helpful in proper hygiene, too" . . . as is a professional pedicure.

Although hands are subject to the same problems as feet, they have their own special requirements. The skin on the backs of hands isn't really thinner than elsewhere on the body, there is just less supporting tissue underneath. The real reason hands are vulnerable: they get so much sunlight—and need the same strength sunscreen you use for your face.

Other problems for hands: common household cleansers and detergents that can cause irritation and allergies. For protection: wear cotton-lined rubber gloves. Even soap can be drying. Always rinse well and dry hands thoroughly, use a hand cream after washing.

Whether your nails tend to be brittle or flexible, weak or strong, thick or thin is something you are born with; a broad range of textures and shapes is perfectly normal. Longitudinal grooves, running from base to tip, are no cause for concern, says Dr. Hambrick; but transverse furrows, ridges, and lines across the nail mark a disturbance in nail growth, "from a high fever, illness, even surgery." White spots on nails result from specific trauma; while transverse white lines are the signs of an improper manicure. "Every time the cuticle is pushed back too harshly, you can injure the nail growth site," he points out.

"Healthy nails are not only strong but flexible," says Jessica Vartoughian, of Jessica's Nail Clinic, LA, and Jessica at Helena Rubinstein Beauté, NYC. She explains: Super-hard nails are often brittle, with a tendency to curve. They need conditioning and a shorter length. For dry nails, use cuticle creams; drying products like removers with acetone should be avoided. For weak nails, a strengthener with fibers gives extra support.

Most women are wearing shorter nails, which are cleaner, neater, says Moi of Moi Cosmetology, NYC. The shape she favors: classic ovals. For women who can't grow their nails, Moi recommends sculptured nails, but *only* as a therapeutic measure while natural nails grow out. The reason: the chemicals used in many artificial nails are damaging.

nail color

SPRING'S BEST: DEEP CORAL SHADES—TYRE OCHRE FROM CHRISTIAN DIOR . . . OR SOFTER, PINKER ONES—FROM THE PALEST (HALSTON'S CRYSTAL PINK OR REVLON'S PINK IN THE AFTERNOON) TO MORE MAUVY SHADES (LANCÔME'S LAVANDRE OR ANDREA'S SKYWRITER'S PINK). IF YOU'RE LOOKING FOR A RED, THE BOLDEST: ESTÉE LAUDER'S CLASSIC RED . . . FOR PURE SHINE: ELIZABETH ARDEN'S OPALESCENCE OR BORGHESE'S OPALESCENT SUN.

Best nail-polish "base": a good treatment routine with regular manicures/pedicures—as much a health as a "cosmetic" concern. Good NYC spots: Accent (472-3220)—for nourishing oil soaks; Mobile Manicures (980-9619) makes house/office calls. . . . Daily care: an allover moisturizer (such as Lubriderm). . . . To fade age spots caused by sun/protect against new ones: Germaine Monteil's Double Action Skin Lightener containing sunscreen. . . . Clean Nails by Sally Hansen removes stains, whitens, conditions—quickly. . . . Cutex's newest nail-polish remover claims to place conditioners where needed.

NAIL SUPPORT SYSTEMS: Product "families" offer easier repair/strengthening/protection care for women on the go. Look for those formulated for your specific needs. Charles of the Ritz Prescribed Nail Care System offers a choice of three Primers to strengthen, three Performers to condition, three Perfectors to polish. Good news: Revlon's nail-care products now come in trial sizes; their in-store nail analyzer zeros in on specific nail problems, offers solutions. L'Oréal's new nail-care line (Nail Méthode) includes a mini-sized Daily Nail Care cream—great for nail/cuticle care during stolen moments—such as in cabs, on movie lines.

Photo: ARTHUR ELGORT. Hair, Christiaan; makeup, Wesley Dunn for Garren, New York. Sketch: LEYLAND NEFF

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ENTERTAINING

Festive

The new excitement: American food now
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DOUG HOPKINS

TWO FOR ONE
Double duty for entertaining: Spring flowers, any flowers almost arrange themselves in this two-part glass and silver-plated holder, *right,* by Ricci Italian Silversmiths. Without "frog," base becomes serving dish for nuts, hors d'oeuvres.

By Sandi Britton

First, it was Bill Blass chocolates, then salad dressing à la Paul Newman; now, the latest in celebrity food comes from Rudi Gernreich (remember his topless bathing suits in the early 'sixties?), who is selling his line of fresh soups in fifteen exotic flavors—from red pepper to curried squash to honeydew—in Beverly Hills to Neiman-Marcus, Cheese & Pasta, and other well-known local emporia. Each label is the same color as the contents of its jar. Of course!

SUSAN WOOD

FRESHEST

Lunch outdoors—it won't be long now. In the California wine country, it's done with a big splash of color that's a real standout on a terrace or under the trees. This brilliant, informal collage of home-grown flowers and giant cabbages *(above)* was piled into an oversized wicker basket by Molly Chappellet (one of the West Coast's most talented hostesses) of Chappellet vineyards, at her home in Napa Valley. It's the perfect foil for her lunches, always based on vegetables, fruits (especially wonderful berries), straight from her garden. More baskets of vegetables, flowers, circle the tree (a leafy awning) in back.

The boom/bloom is on—for American food. And it's happening at the best party tables in this country. The kind of food that those formidable French-restaurant critics **Henri Gault** and **Christian Millau** call, in their guide *The Best of New York* (Crown), "nouvelle American cuisine." "We are convinced," say the Frenchmen, "that the future belongs to the young up-and-coming generation of American cooks, and that a revolution in taste is in full swing on this side of the Atlantic . . . American ingredients can rival the best in the world."

We have news for them. Some of the best exponents of American food have been cooking beautiful meals for years, using only the freshest and best ingredients that this country has to offer. (Admittedly, the best produce is much more readily available now.) One of our favorite native chefs is New Yorker (transplanted from North Carolina) **Gene Hovis.** (He's in charge of the dining room of a major corporation and cooks fabled meals for friends.) Hovis' menus bear the stamp of his Southern upbringing—popovers, beaten biscuits, chess pie, superb fried chicken, but can be categorized most readily as American "home cooking" at its best—direct, fresh, pristine pleasures, often with a surprising twist. For an offbeat Easter dinner, he will serve: tomato aspic for starters, shad roe soufflé, fresh asparagus, popovers, and, for dessert, fresh strawberries *grilled* with a dash of Cointreau and sugar. (Great way to deal with less than perfect berries.)

His special version of the all-American meatloaf, is a "frying pan meatloaf" (great in summer, when you don't want to turn on the oven): ground sirloin mixed with Pepperidge Farm stuffing that has been soaked in milk, seasoned with ground fresh pepper and fresh chopped thyme, then shaped into patties and sautéed in a pan sprinkled with coarse salt. With the patties: stewed tomatoes served *ice cold.* Two of his best desserts: gingerbread pudding with lemon sauce; fruit-in-season cobblers all year round. A favorite fall luncheon dish: baked butternut squash, its cavity filled with chopped apples and a dash of sherry, or with a round of sausage that cooks with the squash.

Hovis' food is always a gift of love to those for whom he cooks. That's real entertaining.

All set for Easter: chef Gene Hovis' dining table in the library of his New York City apartment, left. The Easter eggs were painted by friends.

BETH BAPTISTE

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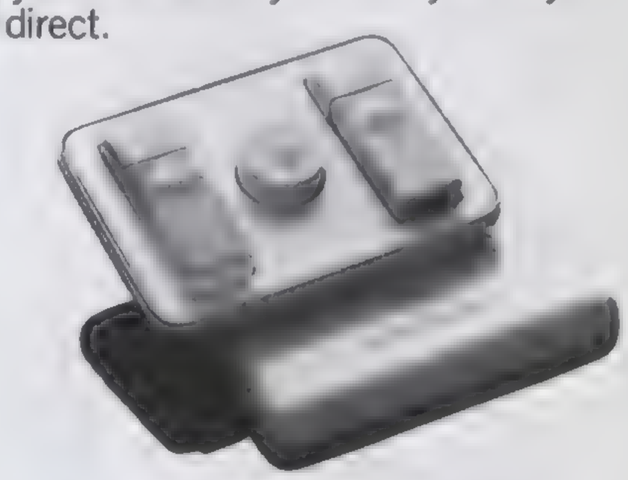

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Dazzle

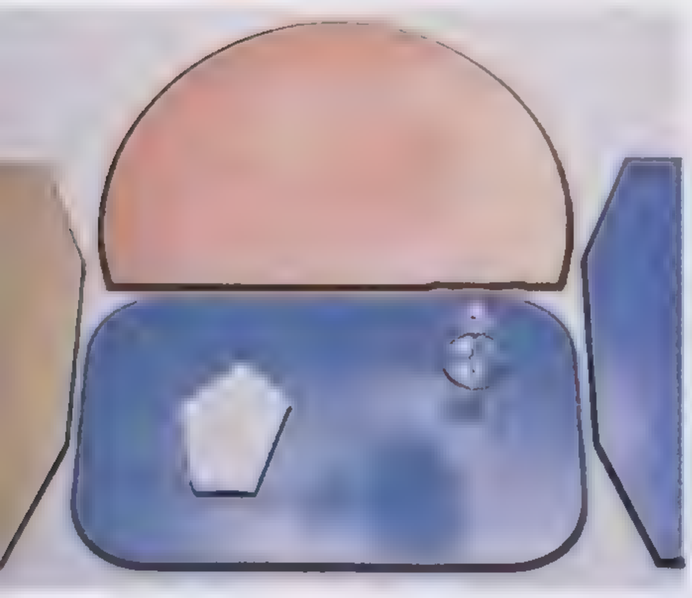
Ornamentalism: new ways to embellish—rooms, lighting, tableware…plus: painted pillows

By Barbara Plumb

When Bauhaus architect Mies van der Rohe's famous dictum "Less is more" gave way to post-modernist architect Robert Venturi's "Less is a bore," the design world shifted from spare, unadorned International Style to the colorfully embellished razzmatazz of ornamented modern. "Ornamentalism," a book by Robert Jensen and Patricia Conway (Clarkson N. Potter), depicts this new school. Typical of Ornamentalism is the use of neon as decoration, the appearance of traditional architectural elements (like columns) in modern materials, the rediscovery of painted decoration, stenciling, trompe l'oeil.

From the book (above): a living room by architect Robert A. M. Stern where objects from archaeological digs are displayed in vitrines whose shapes echo the mullioned French doors on the left; column-like panels are washed with light. The rug, designed by the architect, is abstracted from a plan of the downstairs of the house. Left: Entrance foyer painted by artist Richard Haas—a Neoclassical fantasy that is a masterpiece of architectural trompe l'oeil.

Gae Aulenti, *left*, a top Italian architect, has turned her design talents to ceramic tiles. "The key is natural elements," Gae says, "not in the sense of decoration but in the sense of texture." Her collaborator is her twenty-seven-year-old daughter, Giovanna Buzzi, who designs costumes for the theater. "The idea of 'Sottacqua' (above) is flowers swimming in the water," Gae says. Tiles by Iris Ceramica in Italy. Imported by Maxsam, 2 Claire Road, East Brunswick NJ 08816.



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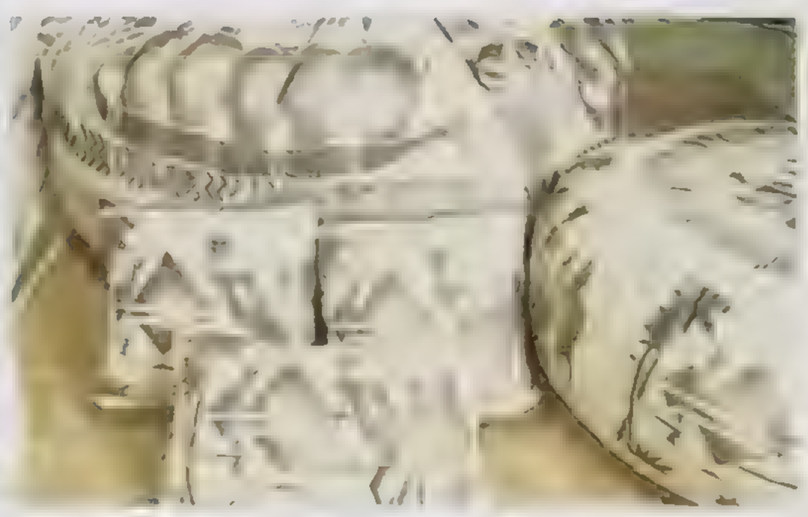
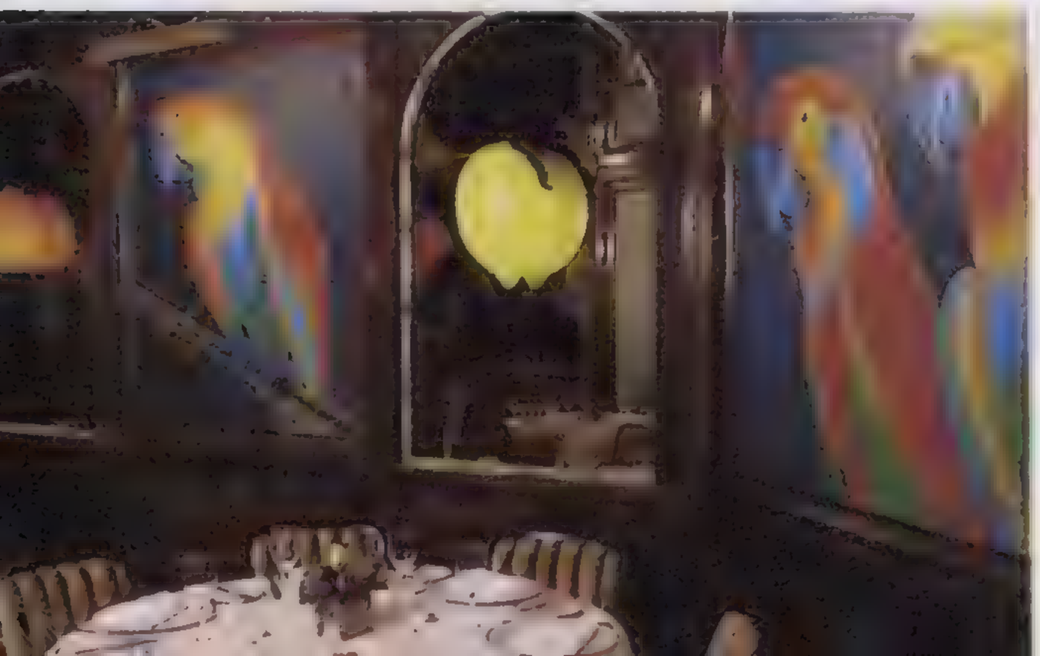
FRUITFUL

To light a New York City restaurant he designed, architect Adam D. Tihany wanted big glass wall sconces. Inspired by sixteenth-century blown-glass fruit, he and friend Luciano Vistosi, owner of one of Italy's most renowned glass factories, created twenty-two sconces, each about eighteen inches tall, in pear, apple, strawberry, pineapple, lemon, banana shapes. Sconces, $1000; fruit lamps, $600; from Vistosi Factory, Murano, Venice, Italy. Paintings by Claudio Tozzi.

ROMANTIC



It all started with pillows. French designer Agnes Comar began her successful design/retailing career with a tiny store on the Left Bank in Paris that sold quilted silk and cotton pillows, oversized poufs, and what has become her trademark—hand-painted silk or cotton pillows in exotic designs. When Agnes moved to a large boutique on Avenue Georges V in Paris, she expanded her collection to include sheets, bedspreads, towels, table linens that have the look of hand-worked embroidery and lace but are easier to maintain. The latest move? New York City and a shop at 816 Madison Avenue. Pictured are poufs (sixty-inch diameter, $695; fifty-inch diameter, $525) and variously shaped pillows ($100)—all in the striking "Vallee des Rois" pattern, painted by hand on cotton.



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Wines

How to make good wines better — plus special, and delicious, finds

By Martin Gersh

The only sensible reason for learning to aerate wines properly is if, like me, you do not unreservedly enjoy the taste of most wines when they have just been uncorked. The concept of allowing air to operate so that the best possible synthesis of a wine's many components can take place—which is precisely what aeration always achieves—did not, however, originate with me when I began to drink wines eighteen years ago, but came to me as an invaluable gift from the first wine-shop salesman I ever dealt with.

While selling me powerful, young, very tannic red Bordeaux from all those modest, world-famous little villages in the Médoc, Saint-Émilion, and Pomerol, he assured me that if I found a wine to be harsh and unpalatable when I uncorked it, I would nevertheless discover, merely by allowing the bottle to remain open and by sampling minute quantities at periodic intervals of fifteen minutes or half an hour, that a time would inevitably arrive when its taste would change appreciably for the better.

I soon perceived that this advice was quite sound; and before very long, I was able to bring any bottle of wine around to a point where its taste was absolutely delightful to my wife Gloria and to me—usually at a cost of not more than one or two ounces of the wine consumed along the way! I also observed that as a wine gradually matured, the aeration time it required diminished, and consequently that an old vintage needed almost none.

Furthermore, as I had often been served wines that had perceptibly faded during the course of a leisurely meal—an experience that I quickly learned was not uncommon—I conceived the idea of recorking wines after aeration and between all pourings, as a preventive measure that proved to be highly effective. To this day, I always reinsert the cork one-quarter inch back into the neck of the bottle when we drink a wine, where it stays except when I pour some of the remaining contents into our glasses for immediate consumption.

To be most emphatic—had I not learned to aerate wines in a controlled way, I undoubtedly would never have grown to adore them as I do, for not only does aeration profoundly enhance a wine's taste, but it enables one to return to a specific wine frequently, confident of receiving great pleasure from the experience. Through the flexibility provided by aeration, one does not have to wait for the mythical golden moment when a wine is "all there," but has the opportunity of drinking it with enormous satisfaction over a period of years.

Let me now set to rest any anxiety you may have about the necessity to aerate a wine late in the day, when you could be doing other important or possibly more delightful things. Any red or white table wine that you intend to use in the evening can be aerated with perfect safety at midday (or, just as easily, a few hours before you dine), recorked when "ready," and left that way until it is served possibly six to eight hours later. The wine will hold fast at the state it had reached when you recorked it. Thousands of experiences over the years have conclusively demonstrated to me that a wine's taste will not deteriorate in any manner whatsoever for many hours after its original aeration has taken place—so long as you recork the bottle! The convenience of this method speaks for itself.

There can be no meaningful discussion of aeration that fails to take note of decanting. Through repeated experiments involving wines whose aeration patterns I know well, I have found that pouring a wine into a decanter provides it with the instant equivalent of fifteen to twenty minutes of aeration—and thus significantly speeds up the process. Another worthwhile reason for decanting is that it permits a wine to be separated from its sediment, insuring its clarity down to the end. Finally, there is the gratification to be derived from using a handsome crystal decanter as part of an attractive table setting for a charming dinner.

However, when all is said and done, there are explicit circumstances under which I have the most serious reservations about the practice of decanting wines. When a wine has reached that stage in its life cycle when it is at its peak so that all the fruit can be tasted in the glass, and its tannic presence has been reduced to a point where virtually no aeration is required, there is considerable danger that decanting will cause much of its remaining strength to be thrown away. In effect, the wine will have been given fifteen minutes of aeration that it no longer requires!

By decanting classic older wines of the 1960s, 1950s, or earlier, there is a real risk that one may kill them entirely. I have discovered on innumerable occasions that great older wines have been ready to drink the moment I opened them—with some just teetering on the brink of old age. The slightest mishandling in terms of too much exposure to air could instantly have turned them into tired old wines. It is my custom to taste an older wine at once, and in almost every case recork it not more than one or two minutes later, subsequently removing the cork only when actually pouring the wine.

The sediment problem can be very substantially reduced by merely standing up a bottle a day or two before drinking it. Most of the sediment will thereby sink to the bottom, and not until you arrive at the last several ounces will you really begin to notice its presence by a subtle cloudiness in the wine's color. However, this slight disadvantage will be offset by two marvelous compensations: the last glass invariably possesses the most intense taste, the truest distillation of the wine's flavor components in all their glory; and by not decanting a fragile older wine, you will completely succeed in preserving all of its surviving fine qualities—in fact, its life.

In strict fairness, I must inform you that many wine authorities could not conceive of drinking an older wine without decanting it first, because to them consuming a wine without its accumulated sediment and the cloudy color that ensues is a matter of paramount importance. As I completely disagree with that order of priorities for the reasons already presented, it now only remains for you to decide the matter for yourselves.

RECOMMENDATIONS

SPECIAL EFFECTS

Here is a miscellany of enticing wines, some just recently introduced—each presenting a highly individual profile.

SEBASTIANI BRUT Designated "From the Proprietor's Reserve," this new, first-quality 100 percent Pinot Noir *méthode champenoise* sparkling white wine from Sonoma County, California, is monumental and most ingratiating, with fine, rather austere fruitiness and the merest hint of sweetness. *Vintage rating: None. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 4-5 hours; no aeration required. $11-$12.*

REYNAC PINEAU DES CHARENTES Unique—displaying a Cognac-like taste, which is not all that surprising since this faintly sweet French aperitif wine is produced in Cognac from grapes of the region. Gentle and unpretentious—but very nice indeed. *Vintage rating: None. Aeration: Refrigerate for 2 hours; no aeration required. $10-$12.*

CHARDONNAY DI MEZZOCORONA 1981 (BOLLINI) Smooth-textured, aromatic, revealing a distinct lemony flavor component as well as a long-enduring second taste, this Chardonnay from the Trentino-Alto Adige region of Italy is an exceptionally likable, quiet white table wine of surprisingly modest price. *Vintage rating: Fair. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 2½ hours, then aerate 25-35 minutes. $4-$5.*

GREAT WESTERN SPECIAL SELECTION VIDAL ICE WINE 1981 (LAURSEN FARM VINEYARD) Utterly charming and captivating—made from frozen Vidal grapes grown near Seneca Lake in the Finger Lakes region of New York State, this small-bodied, mildly sweet though tart and resinous dessert wine is heavenly! *Vintage rating: Excellent. Best drinking: for the next 5-6 years. Aeration: Refrigerate for 2 hours; no aeration required. (Half bottle) $5-$6.*

GREAT WESTERN SPECIAL SELECTION CATAWBA ICE WINE 1981 (GIBSON VINEYARD) A spectacular, big-bodied dessert wine produced from frozen Catawba grapes grown near Keuka Lake in New York's Finger Lakes region—moderately sweet, cedary, perfumed, tremendously vital. *Vintage rating: Very Great. Best drinking: for the next 5-6 years. Aeration: Refrigerate for 2 hours; no aeration required. (Half bottle) $5-$6.*

PAVILLON BLANC DU CHÂTEAU MARGAUX 1979 In this enchantingly scented wine produced entirely from Sauvignon Blanc grapes under the supervision of the renowned Bordeaux oenologist Emile Peynaud, we have a fascinating counterpart to the great Bordeaux Château Margaux, itself—an exquisite, small-bodied, delicate wine of exceptional finesse. An extraordinary achievement, one of the handful of truly sublime white table wines that I have known in recent years. *Vintage rating: Good. Best drinking: for the next 5-6 years. Aeration: Refrigerate for 2½ hours, then aerate 15-30 minutes. $30-$35.* ▽

Food

Passionate flavors: newest Italian surprise—eating with a Sicilian accent

By Elizabeth Schneider Colchie

EDITOR'S NOTE: *Elizabeth Schneider Colchie, author of "Ready When You Are, Made-Ahead Meals For Entertaining" (Crown), after a recent trip to Sicily, devised this typical, though not typically gargantuan, Sicilian dinner, to be lingered over while you sip some of the simple, fresh wines of the island. Following her menu, below, her notes on each dish, then, some easy, terrific recipes.*

MENU

SARDE A BECCAFICCU
(Rolled, stuffed, boneless fish)
WINE
Most recent vintage of Regaleali Bianco
(Conte Tasca d'Almerita)
SPAGHETTI CON LE MELANZANE
(Spaghetti with eggplant-tomato sauce)
FEGATO ALLA MARSALA
(Calf's liver with Marsala)
Swiss chard (or spinach) with lemon and oil
WINE
Etna Rosso Riserva 1971, Torrepalino
GELATO DI MANDORLE DOLCE CON AMARETTI
(Almond ice cream with macaroons)
ESPRESSO
WINE
Moscato Passito di Pantelleria

Sarde a beccaficcu means "sardines as fig-peckers," and refers to the resemblance of the rolled-up fish to tiny local birds. The dish also shows two important culinary influences: the surrounding seas (Mediterranean, Tyrrhenian, and Ionian), which provide the island's main sustenance; Arab cuisine, exemplified in the sweet-and-sour nut stuffing.

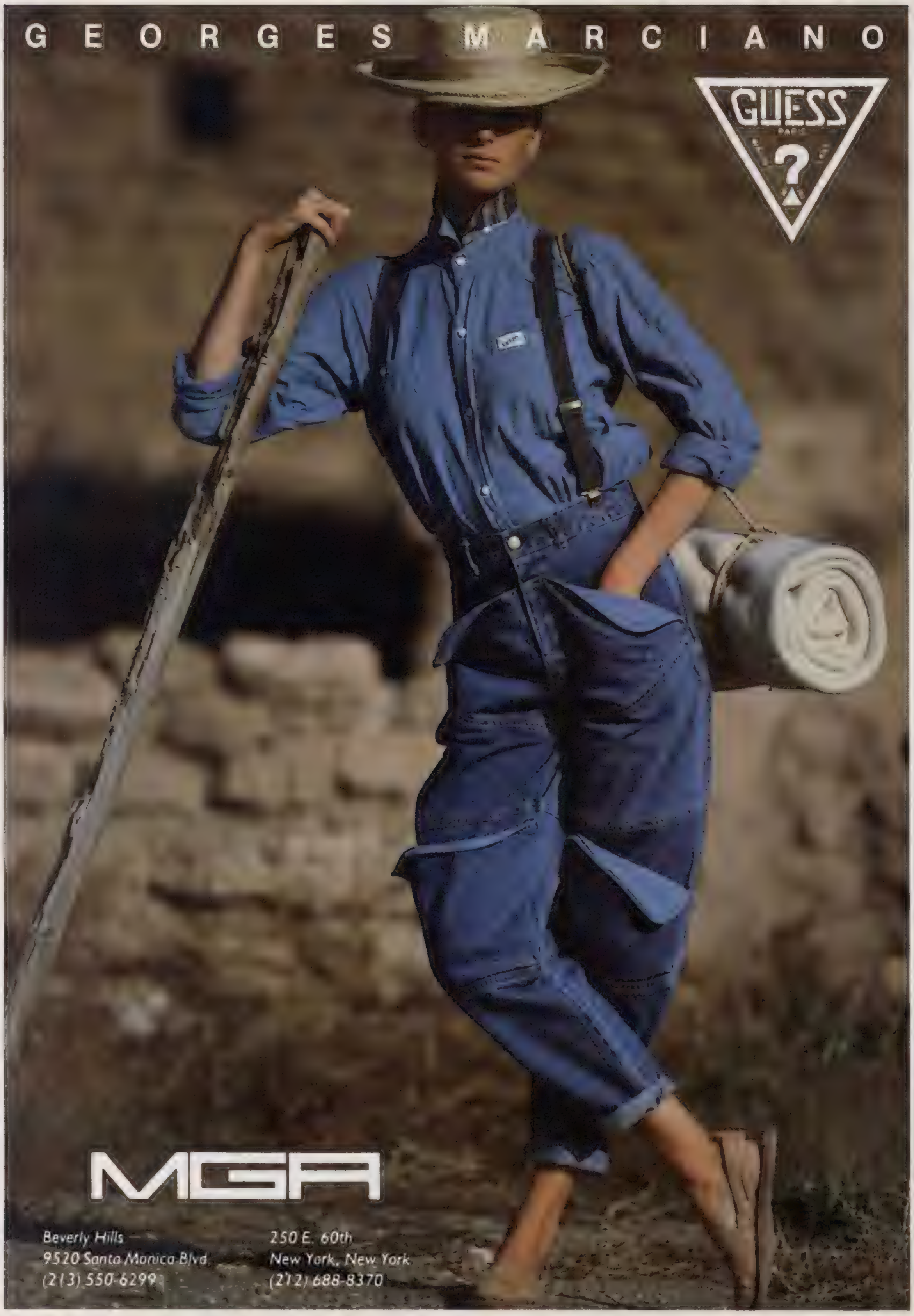
I first sampled a huge platter of *sarde a beccaficcu* at Il Faro Verde in Porticello, a sun-struck fishing village near Casteldaccia, where the popular Corvo wines are produced. The fish was one of many in an array of seafood presentations that included minuscule octopus in cold tomato sauce; a mound of spaghetti thick with squid, chopped clams, tiny shrimp, and parsley; fried whole baby squid; and grilled red mullet. The tables were arranged under awnings of straw matting, not fifteen feet from the lapping Tyrrhenian sea.

Spaghetti con le melanzane stars eggplant, *the* Sicilian vegetable. It is to be found in a range of colors from pale lavender to Burgundy, and in sizes from that of quail eggs to ostrich—treated in about as many ways as there are hues and dimensions. What is unusual about the arrangement of most Sicilian meals, at least to one accustomed to a French or American approach, is the reappearance of an ingredient several times during a meal. In the case of eggplant, this is a blessing. As a main dish, eggplant is encountered in many guises, particularly with a wide range of pasta shapes.

The Sicilian pasta, manufactured from the large native wheat crop, is quite different from others. It is chewy, dense, and strongly wheat-flavored, cooked to a firm-bite stage that we might at first consider underdone but proves to be just the right foil for the simple, intense sauces that are spooned *sparingly* over each serving, allowing the pasta itself to dominate.

Fegato alla Marsala is so familiar to diners that they may forget that this wine comes from the island of Sicily. Marsala (the word is an elided form of the Arabic that means "port of god") in western Sicily, has been a center of international commerce since the eighteenth century—thanks largely to the production of its wines of the same name. The wine Marsala originated in 1773 when John Woodhouse, an Englishman with a taste for Sicilian wines, attempted to stabilize a boatload of them with the addition of a small amount of alcohol. The resulting wine, comparable in many respects to the Madeira and Sherry wines that were already popular, became a great hit in England and America. Today, Marsala wines exist in a gamut of styles from the elegant, austere, dry *vergine* to the *tutti-frutti* flavors of the group designated *speciale.* In Sicily, delicate dry and sweet Marsalas are served before and after a meal, respectively—and with respect.

Gelato di mandorle dolci con amaretti is one of the myriad forms in which Sicilians express their passion for almonds, which appear year-round in tarts, cakes, cookies, biscuits, and marzipan. On nearly every city block, you can find an inviting window in which are displayed mandarins, pears, *(Continued on page 226)*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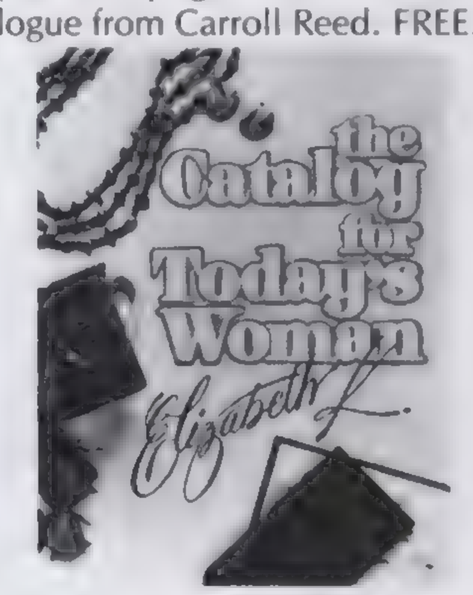

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SICILIAN DINNER

(Continued from page 222)

tangerines, lemons, figs, bananas, cherries, carrots, corn, tomatoes—and even fried eggs, salami sandwiches, and frankfurters—fashioned from the ubiquitous marzipan, still further culinary evidence of the invaders from the East, who carried with them their fondness for almond paste.

Sicily is the home of *gelati,* hawked from tidy carts and open storefronts, offered in sleek, modern cafés and elegant, old-world restaurants in a spectrum of colors and flavors as poetic as perfumes: jasmine, raspberry, currant, rose, blueberry, zabaglione, pistachio, apricot, Malaga raisin, cream hazelnut, orange, nougat, mint, to name a small selection. *An afterdinner footnote:* In Sicily, the *espresso* is served in tiny portions—about 2 tablespoons to each small cup. The coffee is usually very strong, very black, thick, and often sweetened, like Turkish coffee.

Moscato Passito di Pantelleria is a fragrant, sweet, amber-colored wine made from semi-dried Muscat grapes grown on the wild, wind-swept Mediterranean island of Pantelleria, which, although Italian, is closer to Africa than Sicily. If you cannot find this wine from Pantelleria, there are available an enormous number of Italian sweet wines made from the distinctive, aromatic Muscat which make a lovely finale for a large meal.

ROLLED STUFFED BONELESS FISH

(Sarde a beccaficcu)
six servings, as a first course

I've substituted smelts for sardines because they are more readily available in this country and comparable in size and texture. Because they are highly perishable creatures, smelts must be kept chilled until cooking time, and should be cooked as soon as possible.

12 smelts, to equal 1½-1¾ pounds
4 tablespoons olive oil
¾ cup fresh bread crumbs
1 tablespoon dried currants
2 tablespoons pine nuts (pignolia)
2 tablespoons drained capers
1 tablespoon pitted, chopped, black oil-cured olives
2 tablespoons finely minced parsley
Salt and pepper
6 bay leaves
1 small onion, sliced and divided into rings
½ lemon, thinly sliced
Parsley, for garnish

Have fish dealer cut off heads, all fins, and remove backbones of smelts so they can be laid flat. Or do it yourself, cutting off fins with scissors, then using a knife to remove heads and backbones (carefully, so as to avoid tearing the soft flesh). Remove the innards and if you wish, replace liver and roe, which are delicious. Refrigerate fish.

Heat 2 tablespoons of oil in a skillet. Stir in bread crumbs and continue stirring till browned. Add currants, pine nuts, capers, olives, and parsley. Let cool entirely.

Spread smelts flat on sheet of waxed paper, skin sides down, sprinkle lightly with pepper and salt. Distribute stuffing equally among fish. Roll each *(Continued on page 228)*

GLE

ALABAMA Holmes
ARIZONA Broadway Southwest, Diamond's, Sears
ARKANSAS M. M. Cohn, Sears
CALIFORNIA The Broadway, Bullock's North, Bullocks Wilshire *(Palm Springs, Woodland Hills, Newport Beach)*, Harris', Henshey's, Liberty House *(San Francisco)*, Macy's *(Citrus Hts., Hilltop, Stockton, Newark, Pleasanton)*, I. Magnin, Rodders, Sears
COLORADO The Denver, Sears
CONNECTICUT Howlands, Macy's, Reibman's, Sage Allen & Co., Sears
DELAWARE Sears, John Wanamaker
WASHINGTON, D.C. Woodward & Lothrop
FLORIDA Furchgott's, Jordan Marsh, Maas Bros., McRae's, Sears
GEORGIA Davison's, Belk-Matthews, Sears
HAWAII Liberty House
IDAHO The Bon
ILLINOIS Bergner's, Bonwit Teller, Carson Pirie Scott, Famous-Barr, I. Magnin, Neiman-Marcus, Sears, Venture, Younkers
INDIANA Block's, Carson Pirie Scott, de Jong's, Hudson's, Hutner's, Lazarus, Sears, Venture
IOWA Roshek's, Sears, Venture, Younkers
KANSAS Adler's, Harzfeld's, Macy's, Sears
KENTUCKY Sears, Shillito's
LOUISIANA Holmes, Sears
MAINE Freeses', Sears
MARYLAND Bamberger's, Bloomingdale's, Eyerly's, Hecht's *(Downtown Baltimore)*, Hochschild-Kohn, Hutzler's, Sears, Woodward & Lothrop
MASSACHUSETTS Almy's, Blake's, Bloomingdale's, Cherry & Webb, Filene's, Jordan Marsh, Sears, Star Store, Steiger's
MICHIGAN Hudson's, Sears, Steketee's
MINNESOTA Powers, Young-Quinlan, Sears
MISSISSIPPI Holmes, McRae's, Sears
MISSOURI Adler's, Famous-Barr, Harzfeld's, Macy's, Sears, Venture
NEBRASKA Ben Simon, Sears, Younkers
NEVADA Broadway Southwest, Diamond's, Macy's, Sears
NEW HAMPSHIRE Almy's, Sears
NEW JERSEY Abraham & Straus, B. Altman & Co., Bamberger's *(East Brunswick, Rockaway, Toms River)*, Bloomingdale's, M. Epstein, Hahne's, Sears, Steinbach's, Stern's, John Wanamaker
NEW MEXICO Broadway Southwest
NEW YORK Abraham & Straus, Adam, Meldrum & Anderson, B. Altman & Co., Henri Bendel, Bergdorf Goodman, Bloomingdale's, Bresee's, Carl Co., Edward's, B. Forman, Garber's, Howland's, Macy's, McCurdy's, Neiman-Marcus, Sears, Sibley's, John Wanamaker, Witherill's
NORTH CAROLINA John Carroll, Matthews-Belk, Miller & Rhoads, Sears
OHIO Gidding-Jenny, Gregg's, Higbee's, Hudson's, Jacobson's, Lazarus, Macy's *(Bowling Green)*, May Co., O'Neil's, Sears, Shillito/Rike's, Stern & Mann's, Strouss
OKLAHOMA John A. Brown, Sears
OREGON Frederick & Nelson, Mervyn's, Sears
PENNSYLVANIA Abraham & Straus, B. Altman & Co., Bamberger's *(N. Wales, King of Prussia)*, Bonwit Teller, Bon Ton, Boscov's, Cox's, Corner House, Eyerly's, Gimbel's (Lancaster), Lady Bug, Schleisner's, Sears, Strouss, John Wanamaker
RHODE ISLAND Cherry & Webb, Jordan Marsh, Peerless, Sears
SOUTH CAROLINA Davison's, Sears
SOUTH DAKOTA Younkers
TENNESSEE Cain-Sloan, Loveman's, Sears
TEXAS Bealls, Foley's, Joske's, McClurkan's, The Popular, Scarbrough's, Sears
UTAH Sears
VERMONT Almy's, Magrams
VIRGINIA Miller & Rhoads, Rices Nachmans, Sears, Woodward & Lothrop
WASHINGTON The Bon, Frederick & Nelson *(Tacoma)*, I. Magnin, Sears
WEST VIRGINIA Lazarus, Stone & Thomas, Sears
WISCONSIN Bergner's, Boston Store, Sears
CANADA The Bay *(Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland, Nova Scotia, Saskatchewan)*, Bowring Bros., T. Eaton's *(New Brunswick, Newfoundland, Nova Scotia, Ontario, Quebec)*, R.T. Holman, Holt Renfrew, Charles Ogilvy's, Rosberg, Sears *(all provinces)*, Wood Bros., Zeller's
MEXICO El Palacio de Hierro, Sears
PUERTO RICO Sears

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SICILIAN DINNER

(Continued from page 226)

from head to tail, then arrange with tails up in an oiled baking/serving dish, all the fish fitting together closely. Sprinkle with onions and remaining 2 tablespoons oil. Arrange bay leaves and lemon slices over top. Either refrigerate up to several hours, or go directly to next step.

If refrigerated, allow to reach room temperature before baking. Bake fish in preheated 450° oven for 10-15 minutes, or till smelts are no longer translucent in center. Serve warm, not hot, or at room temperature, with an additional squeeze of lemon and a sprinkle of parsley.

SPAGHETTI WITH EGGPLANT (Spaghetti con le melanzane)

six servings, as part of a large meal

This dish, like so many Sicilian specialties, relies entirely on the freshness and quality of its few ingredients—lightly cooked plum tomatoes, and succulent eggplant ladled over firm-cooked spaghetti, topped with pecorino cheese, and whole basil leaves. This simple Catanese sauce can be prepared ahead—unlike most Sicilian pasta sauces.

2 small eggplants, about 1½ pounds
2 teaspoons coarse salt
1½ pounds plum tomatoes (or one 28-ounce can, drained, chopped)
⅓ cup olive oil, or more to taste
2 garlic cloves, halved
1 pound spaghetti, preferably imported from Italy
3 ounces Romano, Caciocavallo, or Parmigiana cheese
About ⅓ cup basil leaves, lightly packed

Peel eggplant and halve them lengthwise, then cut across into ¼-½-inch-thick slices. Sprinkle with salt and toss in colander. Set dish with weight on top and let stand at least 30 minutes.

Drop tomatoes into large pot of boiling water and let water return to boil over highest heat. Drain tomatoes, then peel, halve crosswise, squeeze out seeds and chop fine.

Dry eggplant thoroughly. Heat garlic cloves in oil in a large skillet. When they are browned, but not burned, remove and discard them. Lightly brown eggplant slices in the oil over moderate heat—about 5 minutes; do *not* cook till done. Add tomatoes and simmer, covered, for 10 minutes. Uncover and simmer 5-10 minutes longer, till watery juices have evaporated. Mixture can remain at room temperature for hours. Reheat to toss with pasta at serving time.

Drop spaghetti into very large kettle of boiling salted water. Boil vigorously till pasta is still quite firm. Drain.

Toss spaghetti with hot sauce in heated serving dish to mix slightly. Sprinkle with cheese, strew basil over top, and serve at once.

Note: In Sicily, most dishes are served with considerably more olive oil than we normally use in America. If you prefer, add another ⅓-½ cup oil, which would be more authentic.

CALF'S LIVER WITH MARSALA (Fegato alla Marsala)

six servings

Sautéing a slice of meat, then deglazing the pan with Marsala is a familiar technique for veal (scallopine alla Marsala), but the subtle flavor of the reduced wine is equally appealing with chicken, veal or lamb kidneys, or liver. Be careful not to overcook the thin liver slices, or the delicacy of the dish will be diminished.

1 tablespoon butter
1 tablespoon olive oil
1½ pounds calf's liver (6 long slices, ¼-inch thick)
¼ cup dry Marsala, such as Rallo Superiore Dry
Green part of 1 scallion, thinly sliced
Optional: 6 sage leaves

In a preheated 200° oven, set the platter to hold the liver, and the dish of Swiss chard or spinach, if you've prepared it ahead.

Heat butter and oil in skillet (or two) large enough to hold all liver slices in one layer. When very hot, brown liver lightly on both sides; be careful not to overcook, as hot platter will continue to cook meat as you bring it to table. Set liver on platter, sprinkle lightly with salt and pepper, and set in oven.

Immediately pour Marsala into pan in which meat was sautéed. Stir and scrape over high heat to reduce wine to a slightly syrupy glaze. Pour over meat, sprinkle with scallions, top with sage and serve at once, with chard (or spinach) alongside. ▽

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Travel Now

Egypt for $924...great news from U.S. Customs... adventures in Greenland

By Richard Alleman

GREENLAND

Greenland—the largest island on earth—opens up next month with an exciting new series of cruises aboard the fifty-passenger M.V. *Nordbrise.* Among the scenic wonders of this rarely traveled Arctic land: fabulous fjords *(above),* grand mountains, green meadows, deep-blue glaciers, midnight sunshine. Cruises operate May 21 through September 24; itineraries vary depending on the season. All cruises begin in Greenland's main town Godthaab—newly accessible by air from Montreal, Canada. These Greenland adventures will also give travelers a chance to fish—for salmon, arctic char—to hike, to bird- and whale-watch. Aboard the *Nordbrise,* cabins are small but have private baths; public rooms include bar, restaurant, reading room, sauna. Prices—covering meals, shore excursions, round-trip air fare from Montreal—from $1750 to $2250 for eight days; from $2550 to $3050 for twelve days. See page 238 for details.

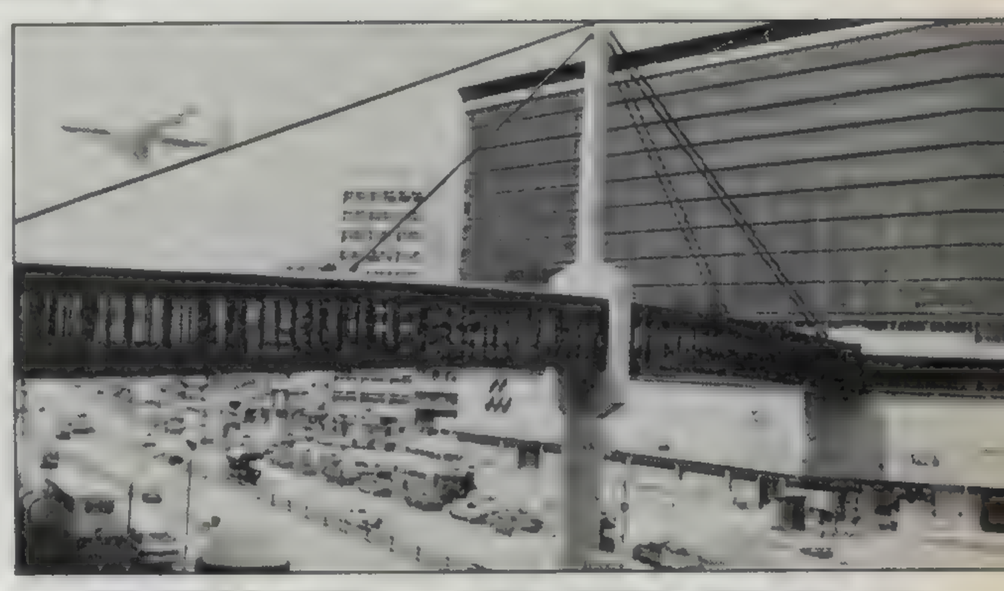
FRANCE À PIED

Experience the French countryside in a fresh way . . . walking! New walk tours from Britain's Serenissima Travel are expert-guided—and stay in luxurious inns and hotels en route. Destinations/dates: Loire Valley, May 8-15; Burgundy, May 25-June 1; Cévennes, June 15-24; Corbières hills, September 14-21; Auvergne, September 21-30. Groups (maximum twenty-two people) are accompanied by private coach to carry baggage . . . and tired walkers. Details: see travel agent or page 238.

FOR GREAT AMERICAN TRAVELS, "THE MID-ATLANTIC GUEST HOUSE BOOK" DEBUTS NEXT MONTH, COVERS THE BED-AND-BREAKFAST SCENE IN NEW YORK, PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND, WEST VIRGINIA; $7.95, FROM THE EAST WOODS PRESS.

CUSTOMS FLASH! U.S. residents returning from foreign travels may now hit home with $400 (it used to be $300) worth of purchases without having to pay customs duty on them.

Easy Egypt! Now through May 14, General Tours/Olympic Airways offer a week in Cairo for the incredible price of $924 per person sharing a double room. Included: round-trip New York-Cairo flights (via Athens), a day room in Athens, seven nights at Cairo's Holiday Inn, breakfasts, transfers, sightseeing. Optional tours—including a Luxor day trip—are also available. Departures every Saturday. For further information, ask your travel agent or see page 238.



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TRAVEL

The greatest escape . . . a private island

Petit St. Vincent: the Caribbean at its most seductive

BY DESPINA MESSINESI

Private islands? I have visions of Spetzopoula, Stavros Niarchos' luxurious green tuft of an island in the Aegean—and of Christina Onassis' Skorpios in the Ionian Sea with its solid concrete pier sturdy enough to moor the *QE2*. This past winter, without being a tycoon, I lived my fantasy of a pampered, barefoot, private-island escape closer to home—in the Caribbean.

My takeoff point was the contemporary international airport on the large island of Barbados. My destination was Petit St. Vincent, a private island in the Grenadines.

The charter plane/boat trip to PSV is marvelously organized. Disembarking from my New York flight at the Barbados airport, I made a beeline for a man holding a blue placard with my name on it. Leading me to the transit lounge, the Tropic Air Charter agent took my passport, helped me clear immigration, collected my suitcases—easily identifiable with PSV apple-green luggage tags—and loaded them into the small charter plane. Lastly, he helped me climb into the five-passenger Aero-Commander, which looked like a small fragile grasshopper parked next to an Air Canada 747 on the tarmac.

It was a relief to see the 747 taxiing on another runway and not tailing our minicraft. Airborne, our propeller plane flew at one hundred and forty miles an hour just five-hundred feet above the sea. After a fifty-minute flight, we prepared for landing on Union Island. There were so many boats at *(Continued on page 234)*

Petit St. Vincent beach view: bright-blue sky, soft white sands, turquoise sea

Here comes the summer of 82° United States Virgin Islands

82°F. That's the average mean temperature in the summer in the American paradise. With trade winds blowing almost without exception from an easterly direction. (Now that doesn't sound mean at all!) See your travel agent.

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St. Croix · St. John · St. Thomas

PETIT ST. VINCENT

(Continued from page 232)

anchor off Union, it looked like a regatta rather than a routine sailing day in the Grenadines.

Petit St. Vincent's skipper met me at the airstrip, led me into a red shack for entrance formalities. To my astonishment, the customs inspector went through all my possessions. A waterfront café blazing with colored lights was packed with boat people. Alas, no time to linger. Caribbean nights clamp down like lids after sundown.

The final leg of my trip to PSV was on a forty-two-foot Grand Banks motor yacht. Sitting high up next to the skipper, I felt the warm wind billowing my shirt like a sail. I succumbed to the rhythmic roll of the waves. A glorious thirty-five-minute boat ride.

When we tied up at PSV, the night was pitch-black. Then, headlights lit up the gangplank and the strong arm of Haze Richardson, PSV's innkeeper, reached out to me. His pretty blond wife Jennifer handed me a piña colada (children get fruit punch) and Delilah, a yellow Labrador, circled around with joy.

Piling us into a Mini-Moke, Jennifer drove me and Delilah over smooth paths to my cottage at beach level. The "foyer," a half-covered/half-opened deck, separated the sitting room from the bedroom.

My stone-walled, peak-roofed cottage was cunningly designed, its outdoorsy rustic look intentional—and deceptive. The place was packed with comforts and charm: sliding screen doors that let in the sounds of the sea; rush rugs on red-tiled floors; ceiling fans; dressing room with lavish counter space; beach umbrellas, mats, and canvas beach chairs in the closet; emergency flashlight; even a shower stall with stone floor.

During a brief lie-down on the queen-size bed with a bright reading light, I leafed through the "house rules" neatly packaged in a woven pandanus portfolio. I read about PSV's *modus operandi*—no telephones in cottages, for one thing—and instantly tested the island's unusual communications system. Invited to an eight o'clock dinner that evening at the Pavilion, I had no idea of where or how far it was—so I filled out a transportation form, placed it in the bamboo mailbox outside my door, and capped it with a red tin lid. Every half hour, one of the staff passes by the cottages in a Mini-Moke, stops at mailboxes with red caps (or those flying yellow pendants) to pick up orders for drinks, meals, and transportation.

Island ease: On PSV, room service is via Mini-Moke

The plan worked to a T. Showered and changed into a cool sari sheath, I heard the Mini-Moke pull up at my door at seven fifty-five. The drive to the Pavilion on top of the hill was short. In the bar, guests made a quiet hum. I appreciated the informality of dress, seeing men in fresh shirts but without ties and jackets. I enjoyed the generous drinks served in glasses like brandy snifters and the delicious, juicy filet mignon, the *al dente* green beans, and the attentive service.

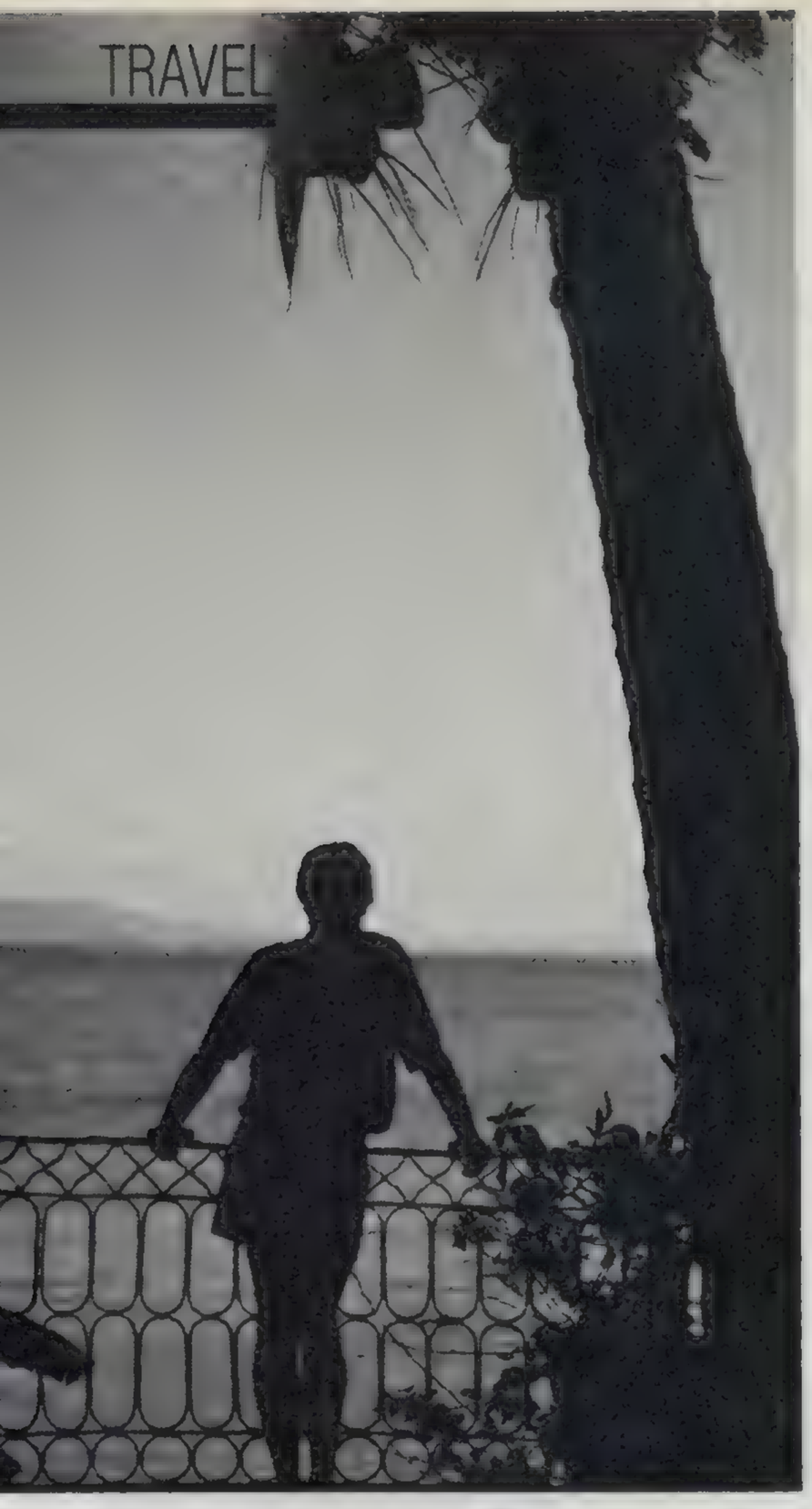
Returning to my cottage on foot, I sat on the deck listening to the sea and the noisy pandanus trees. Then, I wrote out my breakfast order and placed it in the mailbox. There is no extra charge for room service.

Buffet luncheons—cold cuts, salads, cheeses, and fruits—are laid out in the Pavilion. The staff are also masters at packing picnic boxes for guests who wish to go sailing or simply to spend the day on a deserted beach. And there is always afternoon tea delivered by Mini-Moke wherever guests like it.

Water-sports facilities at PSV range from a fleet of Sunfish, windsurfers, and Hobie Cats to boat charters. The tennis court is lighted for night play.

Strategically screened by bougainvillaea and sea-grape trees, PSV's twenty-two cottages with weathered-shingle roofs—some on bluffs impregnable as castles, some on the beach—are practically invisible. The island is green with lawns, white with soft beaches. In the evening, there are smells of night jasmine.

Sunning on my deck, I found the only intruders to be bold blackbirds with inquisitive eyes rimmed in buttercup-yellow. Listening to the noon BBC news from the radio in my sitting room, I felt I was in a different world. Looking out through an arabesque of tree trunks, I saw the chartreuse sea foam frilly white over coral reefs; a natural tranquilizer. Adapting to life on Petit St. Vincent is no problem . . . only leaving it is. ▽



Puerto Rico's Isla Vieques—the Caribbean's best-kept secret

On this "island off an island": beautiful beaches, few tourists, easy anonymity

BY JENNIFER QUALE

It was like stepping into a Rousseau fantasy, backlit by a setting sun. Candles flickered in the purring breeze as we crossed the verandah of La Casa del Francés. In the lobby, a barely tamed jungle crawled up and through an atrium two stories high: the eyes of Haitian-painted beasts were upon us. Out of the darkness emerged a barefooted gentleman in T-shirt and bathing shorts. He brushed his mustache against my cheek and said, "Welcome to the world's most laid-back hotel."

From stage right, *Rhapsody in Blue* gushed forth at full crescendo, competing with the outdoor concert of tree frogs and crickets. Irving, our unorthodox host, explained, "We always play Gershwin when someone from New York arrives." He resumed his throne, a white wicker Empress chair facing the dining terrace, to sip some wine and smoke his ubiquitous cigarette. Ralph, the manager, guided us past the garden-bedecked pool to the thatched bar. A couple of dogs curled up under the mahogany tree while Ralph mixed rum punches and chatted with a few guests—the type afflicted with chronic wanderlust.

The whole affair hinted curiously of the Grand Hotel Oloffson in Port-au-Prince, yet this was Isla Vieques off the Puerto Rican coast. Albeit, there's no architectural gingerbread, the paintings and plantings and a bit of the ambience seem borrowed from that Haitian aerie.

La Casa del Francés—Irving Greenblatt's Vieques domain—is a former sugar plantation, built at the century's turn by a wayward Frenchman; it covers eleven acres, with a well-tended farm that grows coconuts, bananas, and papayas along with vegetables and herbs for the Casa's kitchen. In the four years since he "retired" here from Boston, Irving has overhauled the ailing Casa and has come to think of it as his house, the guests as his family. Still, it's not quite perfect. If the wind blows the wrong way, the phone doesn't work. The hot water doesn't always make it to the second floor.

If the hotel is ultra laid-back, then so is its setting. To find an *(Continued on page 236)*

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ISLA VIEQUES

(Continued from page 235)

island off an island can mean doubling the pleasure of escaping urban pressures. Especially Isla Vieques, easily accessible yet amazingly remote, little known but for its wild horses and deserted beaches. Even Puerto Ricans marvel at Vieques. Although some say it's not ready for tourism, others find that qualification enticing. It's a slip of an island, about twenty-one miles long and three to six miles wide, some seven miles off the eastern tip of Puerto Rico. Officials estimate its population at eight thousand, but at one time there were about fourteen thousand people living on Vieques, most of them working the erstwhile sugar and pineapple plantations. That was before the late 'forties, when the U.S. Navy usurped two-thirds of the land for an ammunitions dump and maneuvers site. Today, the Navy generates little action other than protests from the islanders, who would prefer they transfer their operations elsewhere and return the land to arable use.

Still, all is relatively quiet on this Caribbean front. Which is precisely the reason a prominent architectural designer moved his winter quarters here from St. Thomas a few years ago. His fabulously whimsical house took six years to restore. From the seaside street, it resembles a stable gone to seed. Inside seems like outside, with nary a pane of glass on the windows and a splendid view of the Atlantic from every turn. When he first came to Vieques, one of the islanders took him on a tour of the touted beaches. "We saw a car parked at the first beach we went to," the designer recalled. "So my friend said, 'This is too crowded—let's go to the next one.' "

Indeed, the great island debate centers on its forty-odd beaches, most of them nameless and seemingly trodless. Some locals insist the best is Green Beach, a rather dull name doled out by the Navy to the lovely, barren stretch at the

"Paso fino" (fine-gaited) horse, above—one of a rare breed that roams Isla Vieques

west end. The Navy also dubbed Red Beach and Blue Beach, the stuff snorkelers' dreams are made of. Some years ago, the municipal authorities transformed Sun Bay, Vieques' most awesome beach, by adding picnic tables, a bath house, and parking lot. The fence and admission fee ($1 per car) offend the locals, who tend to stay away.

Irving Greenblatt's favorite beach, Navio, requires a map and often a Jeep to reach. In fact, it's sometimes called Third Beach because you must first pass Sun Bay and Media Luna, a wide expanse tickled by shallow wa-

ters stretching a hundred yards out. Navio is more intimate, actually a sandy cove banked with caves dripping stalactites. The morning we found Navio, it was as if Robinson Crusoe had been there. A small but carefully laid fire from the night before still smoked, a few empty crab shells beside it. From a thicket nearby, a wild horse looked up, then continued grazing on the beach's skirt of grass. Just beyond Navio lies Phosphorescent or Mosquito Bay. There, on moonless nights, the luminescent microorganisms dance like a sea of tiny sequined ballerinas.

Most everyone on Vieques rides the *publicos* (small buses), whether to the beach or town or

On verandah of his "La Casa del Frances": Vieques hotelier Irving Greenblatt

neighborhood bar. The *publicos,* with their inevitable clump of trinkets dangling off the rear-view mirror, move not on schedule but on the spirit of the drivers. They traverse the island's tree-canopied roads at a leisurely pace, their drivers often stopping to talk with disembarking passengers. Any stop on their route costs a dollar; but, for a negotiable price, they'll turn taxi.

If Irving has a Jeep to spare, he will rent one to a guest. Otherwise, "Mario" is the man to see. Visitors say his fleet of rental cars (one lacks a door) makes Rent-a-Wreck look good. But, as they say, his is the only game in town. Unless you want to rent a horse. A local entrepreneur offers horseback riding for tourists at Central Park prices—$8 an hour, two-hour minimum—but takers say the experience is worth it. For a few dollars more, the boss will go along for the ride, ushering his charges through the hilly wilderness and onto uncharted beaches.

Many of the horses are *paso finos* (fine-gaited), an uncommon, delicate-looking breed that also exists in Cuba, Peru, Mexico, and Colombia. According to history, the *paso finos* that roam Vieques descend from the steeds brought here by the Spanish in the sixteenth century. The explorers didn't stay long. They found Vieques and its neighboring islands useless, i.e., barren of gold, and hence referred to them as *"Las Islas Inutiles."* But the original Indian inhabitants called it "Bieques" (small island). Their chiefs were known by the same name. Legend has it that one Chief Bieques, facing certain demise, hid the tribe's sacred treasures from the *(Continued on page 238)*

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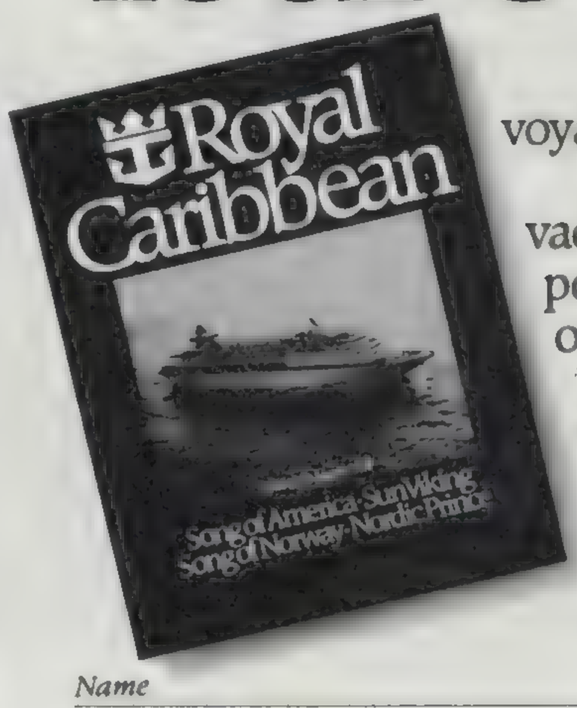

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ISLA VIEQUES

(Continued from page 237)

conquistadores in a big cave at the top of Mt. Pirata, the island's highest point. The unrelenting roar of the cave, islanders say, is the ghost of Chief Bieques.

The only vestige of Spanish occupation is the town's unfinished fort (ca. 1843), the last the Spanish built in the New World. Town is Isabel Segunda—after the Spanish queen who ordered the fort's construction—a tired collection of stucco buildings fanning out from the plaza. Locals rarely mention the fort, but they still point out the hangar-like structure on the island's south side that brought the movies to Vieques twenty-two years ago. Today, "LORD OF THE FLIES," in painted black letters, is starting to peel off the concrete façade, but no matter. It's a sturdy landmark of island consciousness: a self-appointed caretaker watches over the building that once housed the schoolboys (and their nannies) who starred in the frightening film.

If there's any action at all on Vieques, it's on this side of the island. With the fishing village of Esperanza as its focal point, the south coast is gaining local renown as "the strip." If plans of a San Juan developer succeed, the Villa Esperanza-Sun Bay Resort, including shops, a marina and charter operation, will open this summer. At the moment, there's El Quenepo, an open-air café named for the tree that shades it; proprietor Mario makes a syrup for drinks from its fig-like fruit. Ask for *pastelillos,* an island specialty not on the menu—crisp, deep-fried turnovers filled with puréed seafood. The family-run Posada Vistamar serves the best native food on Vieques. Order steamed fish with peppers and onions, and anything with lobster, particularly the soupy stew called *asopao.*

Across from the harbor, Duffy's Island House attracts a young, easygoing clientele that doesn't mind getting up with the village roosters. Hemingway comes to mind when you first meet Duffy, an island character who commands a patriarchal respect. Back in the 'fifties, Duffy was a fashion photographer, a premature child of the 'sixties. He left to drift, opening a "Duffy's" here and there, giving the Mamas and Papas their push to fame. Seven years ago, he landed on Vieques and stayed.

Vieques' casual nature belies its holding power. Consider the Vieques bartender, by day a schoolteacher in Esperanza, who came to Puerto Rico as a Ph.D. candidate a few years ago to study the impact of U.S. imperialism. He never left. Take the Englishman who twenty years ago managed La Casa and who now lives in a mountain cabin, sculpting iron. Or the Philadelphia publishing heiress who built a geodesic dome as a place to write. Or the retired English sergeant who keeps watch over invisible troops from his terrace. Or the host of others who like their anonymity.

No wonder crusty Irving Greenblatt refers to Vieques as "my afterlife."

Connecting with Vieques
Vieques Air Link serves Vieques from San Juan's downtown Isla Grande Airport—a fifteen-minute cab ride from the San Juan International Airport; the flight takes about half an hour. If you stay at La Casa del Frances on Vieques (phone: 809/741-3751), hire a *publico* at the Vieques Airport to take you to the hotel. For more information, see below. ▽

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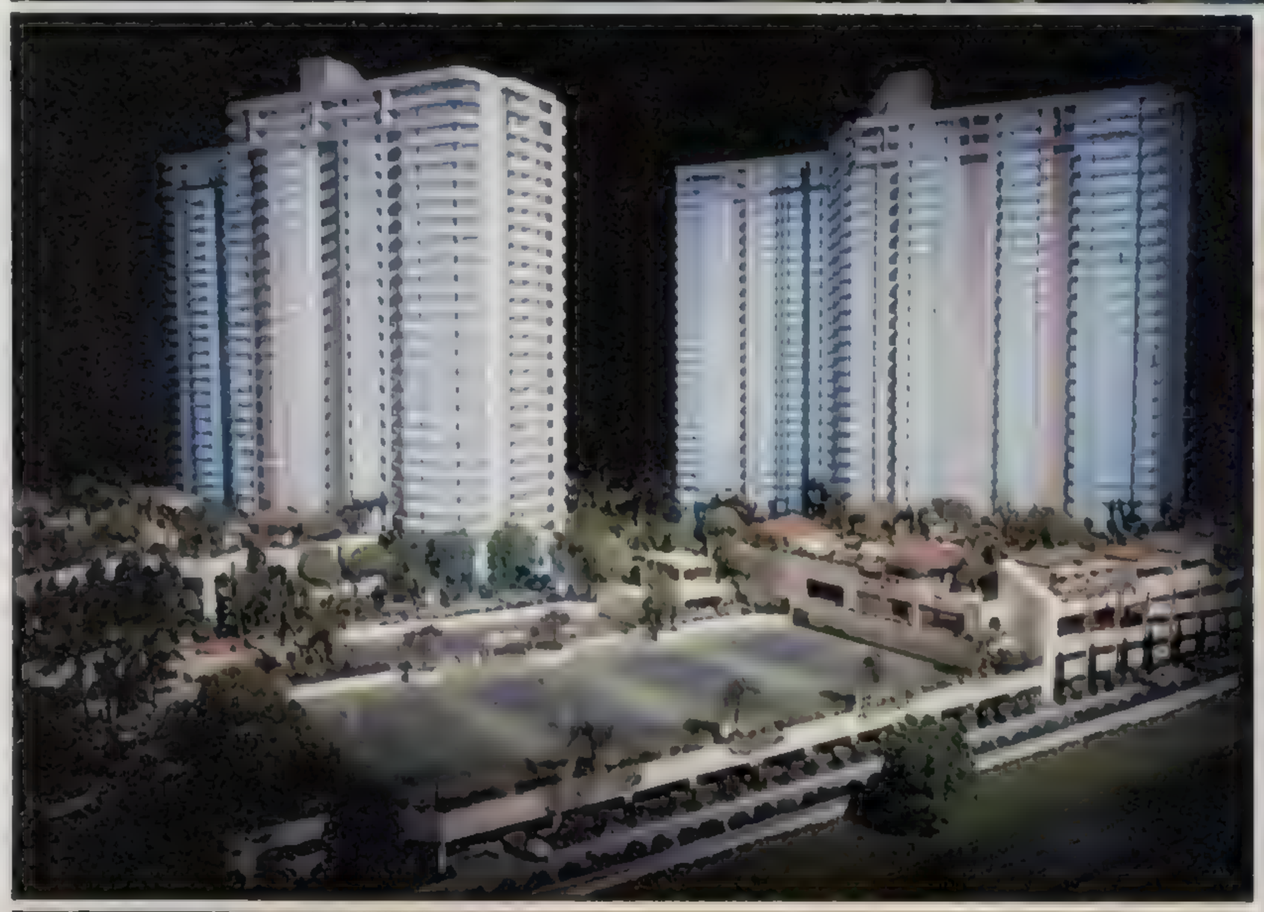

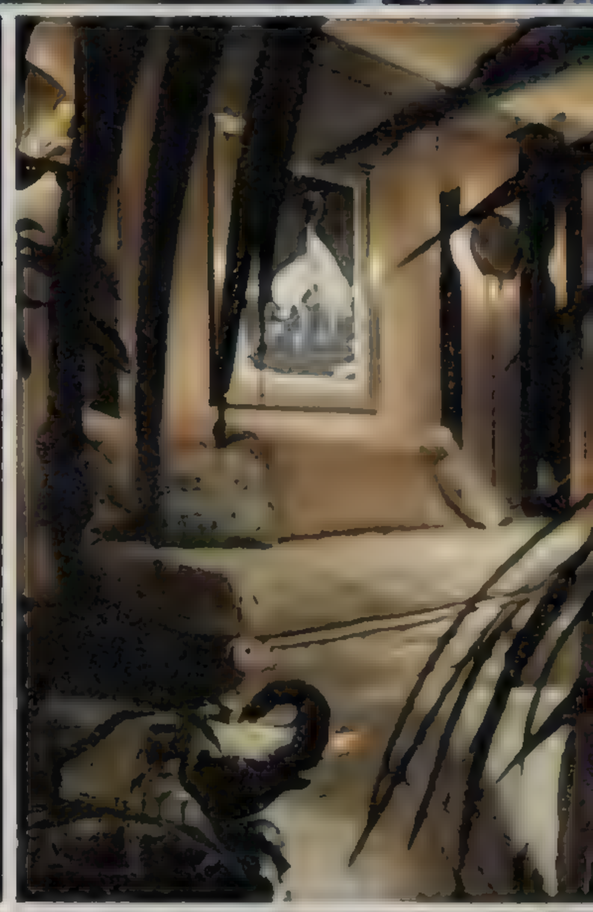

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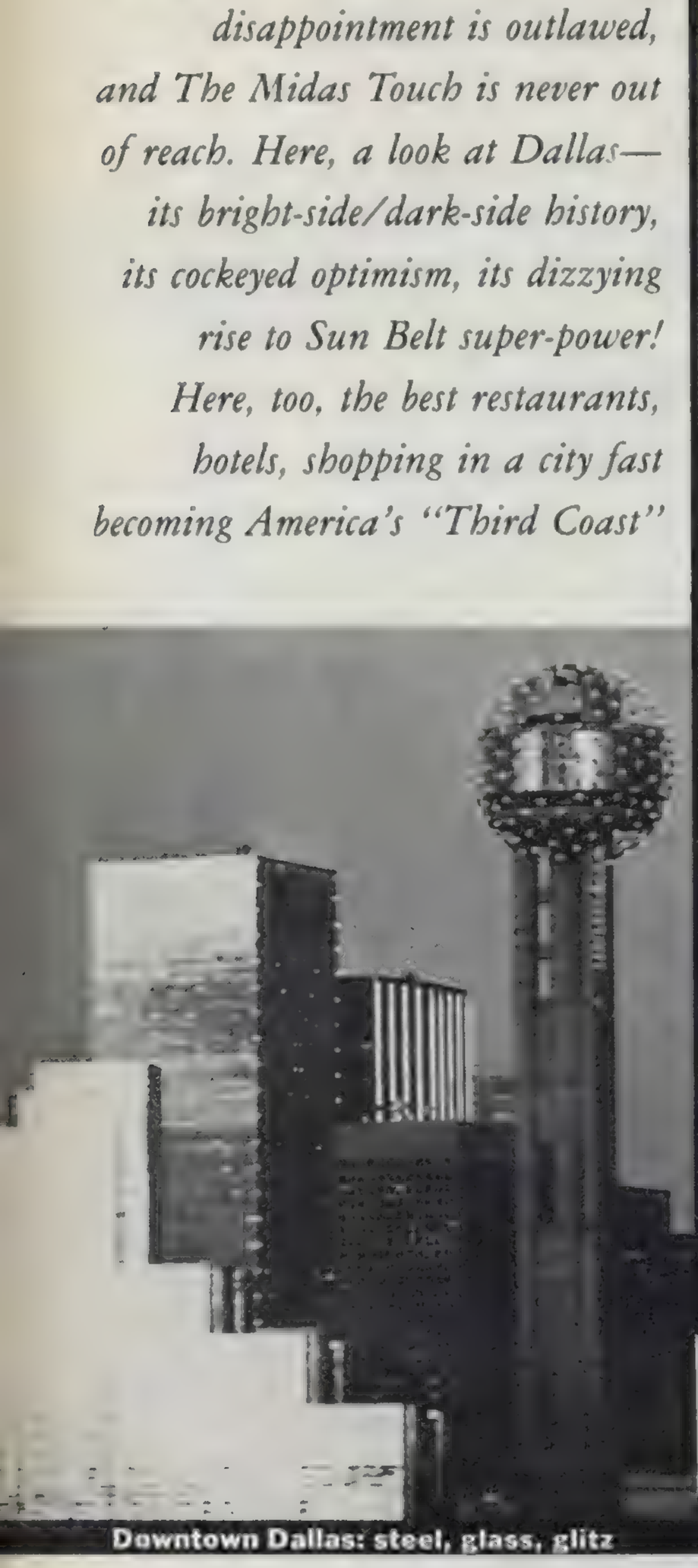

Downtown Dallas: steel, glass, glitz

DALLAS: THE THIRD COAST

BY STEPHEN BIRMINGHAM

It was Nelson Bunker Hunt of Dallas who, when asked if it were true that he was personally worth something in the neighborhood of two billion dollars, replied that he probably was but added, "Remember—a billion dollars isn't what it used to be." And at a Dallas cocktail party not long ago, commenting on a large benefaction to Southern Methodist University from local entrepreneur Edwin Cox, the observation was made that, "Ed Cox inherited fifty million from his father, but he's managed to parlay that into a fortune."

"If you came here with $25,000 in cash," says Roger Horchow, whose pricy Horchow Collection has made him the undisputed *grand seigneur* of the mail-order catalogue business, "and gave away a thousand dollars to each of twenty-five worthy Dallas causes, you'd immediately go on the boards of at least several of them. That's all it takes to get established here—$25,000 and a dinner jacket." This has certainly proved true for Horchow who, like so many Dallasites, came here from elsewhere—in his case, Ohio via Virginia. In less than ten years' time, from a million dollars in borrowed capital, Horchow now heads a catalogue empire that does $40 million in annual sales, with customers who range from Rockefellers to Robert Redford, from the late Princess Grace of Monaco to someone (Horchow likes to collect oddball names) called Poppy Quattlebaum; and the Roger Horchows are on more boards and civic committees than they can count, undisputed social leaders.

Stanley Marcus, the guiding genius of Neiman-Marcus, agrees that Dallas, Texas, can—for the lucky, or even for the moderately inventive—become the end of the rainbow. "I've had businessmen tell me," he says, "that they've gotten further in Dallas in three years than they would have in twenty years in a place like Boston." In fact, so pervasive is the feeling in Dallas that everyone can discover The Midas Touch—and so visible in terms of clothes, cars, houses, and jewels are those who have quite obviously hit upon the magic formula—that one gets the impression that every cocktail waitress and every bootblack believes that it is only a matter of time before the one-armed bandit that is life registers "Jackpot," and the shower of gold falls into their respective laps. This expresses itself in a kind of cockeyed Dallas optimism, a feeling of go-for-broke, of "what-the-hell, if I don't make it today, I'll have another shot at it tomorrow."

Cheerfulness abounds. Disappointment is outlawed. "Have a *super* day!" cries the bellhop at your hotel. "Come back real *soon!*" cheers the laundromat attendant. "Hi, can I help you with somethin', honey?" beams the salesgirl at Neiman-Marcus. And look at all the evidence to prove that all these Pollyannas are right. Dan Stallings, who sells popcorn from a stand at One Main Place in downtown Dallas, grosses close to $75,000 a year. The black bartender at the posh Bent Tree Country Club is said to be one of the richest men in town.

There is, of course, a certain schizophrenia here. Underneath all the relentless breeziness and goodwill and oozing charm—which admittedly can make certain business and social transactions much more pleasant—there runs a curious vein of violence. This, after all, is still Texas; and don't you forget it, honey.

Everyone in Dallas chuckles about the gun-toting mother who marched into a Hillcrest High School classroom and threatened a teacher for abusing her child. When two Dallas taxis arrived simultaneously to take a woman passenger to the airport, an argument arose over which driver had the right to the fare. When the Terminal Cab driver pulled a .45 on his Yellow Cab competitor, the matter was settled, and the woman rode with Terminal. What the hell? Even the criminal element in Dallas lives well. The new $62 million Dallas County jail has a full-sized basketball court on every other floor.

Meanwhile, the brief, dizzying history of Dallas—from dusty river-crossing town to glittering megalopolis of megabucks in less than two generations—has nothing to do with the popular TV series, though that, as we shall see, has its place in the scheme of things. The city's story can be neatly plotted, its important moments marked like points on a graph. Modern Dallas can be said to have been started in 1936, with the Texas Centennial, on which the city spent a good deal of money, with the result that the rest of America suddenly became aware that there was such a place as Texas, and such a town as Dallas. When Vogue's editor then, Edna Woolman Chase, was invited to attend the Centennial, she is said to have refused to travel without a male escort for fear that her train would be ambushed by Indians. She returned, unscathed and goggle-eyed, to report to her boss, Condé Nast, "There are people out there just like you and me!"

Next came the promotional genius of Stanley Marcus, whose skill at ballyhoo emblazoned on the American consciousness the notion that here, at the edge of the Great Plains, stood a specialty store more elegant and sophisticated *(Continued on page 242)*

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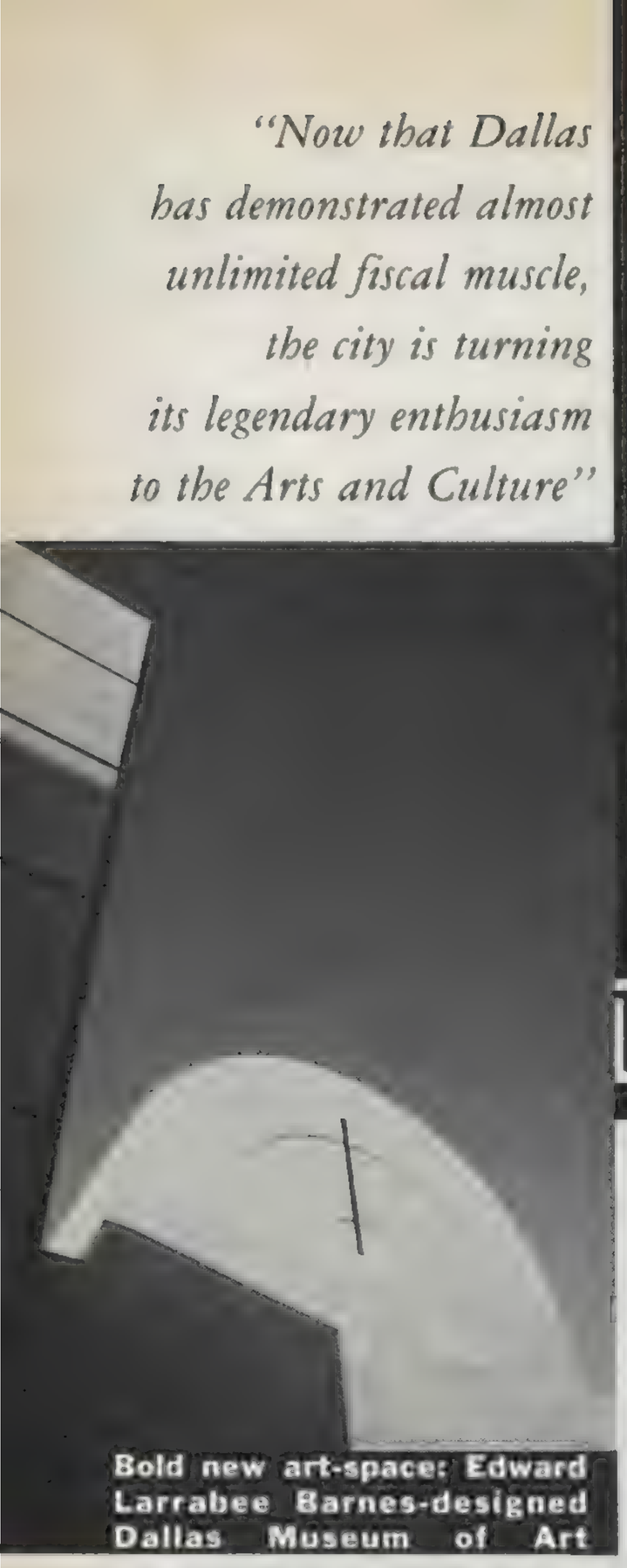
DALLAS

THE THIRD COAST



Bold new art-space: Edward Larrabee Barnes-designed Dallas Museum of Art

than any in the world. From the Centennial, the city's great drawing card became Neiman-Marcus. In fact, Mr. Marcus may have touted the wonders of Neiman-Marcus almost too well, and visitors entering the store for the first time, expecting to be transported into the Garden of Allah, were sometimes a little let down—but such was the impact of Mr. Marcus' campaign that most of these underwhelmed souls were ashamed to admit it.

Next, out of Shreveport, Louisiana, came another, less well-known genius named Joe Lambert, a landscape gardener. Dallas was never blessed, to say the least, with an exciting topography, unless an unending expanse of wide sky can qualify as landscape. Until Joe Lambert, the region's hard, clayey soil supported little more than scraggly mesquite bushes and warm-climate crops such as cotton. Lambert tackled the city's parks and the city's private gardens. With the aid of fertilizers and much watering, Lambert introduced varieties of growing things to Dallas that the city had never been able to grow before—thousands of azaleas, live oaks that hold their foliage the year-round, and, from the East Indies, crape myrtles which fill the streets with white, pink, red, and purple blossoms all summer long.

The next important point on the upward curve of Dallas' history occurred following World War II with the miracle of air conditioning. Everyone agrees that the glittering skyline of steel and glass skyscrapers that rises over Dallas today would never have happened if it had not been possible to air-condition a city where temperatures stand at over 100° for months at a time. With air conditioning came Texas Instruments, Inc., Caltex Petroleum Corp., American Airlines' headquarters, and on and on, and up and up into the endless Texas sky.

The most recent, and some think the most important, landmark in the rapid development of Dallas was the completion, just a handful of years ago, of the Dallas-Fort Worth Airport, which, with typical Dallas enthusiasm, is called "the biggest airport in the world," and "bigger than the island of Manhattan." (Well, in terms of acreage, Saudi Arabia's airport is bigger, and so is Montreal's; DFW is third; also, Manhattan comprises 19,840 acres; DFW has 17,850.) DFW came about when Dallas realized that the spectacular growth of Houston, to the southeast, came largely due to the construction of the shipping channel from the Gulf that permitted oil tankers to load up at the source. By the 1970s, Dallas, with its "softer" industries—banking, insurance, computers, Mary Kay cosmetics—had no need to be a shipping center, but saw a future as an air center. Today, DFW has become something of a national crossroads between the East Coast and the West, leading some civic boosters to refer to Dallas as "The Third Coast." The airport has helped, among other things, make Dallas a major home-furnishings and fashion center. (Its Apparel Mart draws more buyers than any other U.S. city with the exception of New York.)

The airport is held responsible for the almost alarming growth of the city to the north and to the west. All along the so-called Golden Corridor—the strip of prime residential real estate to the east and west of the Dallas North Tollway—new houses are being built on such a scale that can best be grasped by noting that a house costing a mere million dollars is considered a "modest" place.

West of the city, not far from DFW, a whole new satellite city, Las Colinas, is being built, the brainchild of a developer named Ben Carpenter. A residential-business complex, Las Colinas was started only seven years ago, and already has thirty high-rise buildings. Construction cranes for more crisscross the sky. And now that Dallas has demonstrated almost unlimited fiscal muscle, the city is also turning its legendary enthusiasm to the Arts and Culture.

"Welcome to Dallas—City of the Arts" proclaims a billboard along the freeway driving in from DFW, and the city's movers and shakers are determined that Dallas should live up to this promise. In 1981, the New Arts Theatre opened in downtown Dallas' West End Historic District, presenting works ranging from local playwrights to Shakespeare. More recently, the splendid new Dallas Public Library opened its doors upon, among other things, a computerized cataloguing system, and a new Symphony Hall, considered one of I. M. Pei's greatest designs, which is ready to go and scheduled for completion in 1986. The new Dallas Museum of Art, designed by Edward Larrabee Barnes, should be open by the fall of this year. The old rococo Majestic Theater, splendidly restored to its original grandeur, has just reopened downtown as the permanent home of the Dallas Ballet.

Lured by the fact that wealthy Dallasites are determined to cover their walls with art and encouraged by the local flotilla of interior designers, gallery owners and artists themselves are moving to Dallas; and there is talk of turning a whole three-block area of downtown into an "Art District." Film director Peter Bogdanovich has moved his operations to Dallas, and there is talk of Dallas becoming a new film and communications capital. Stanley Marcus has started Somesuch Press, which publishes books in miniature. The opera and ballet are booming; the future possibilities for the City of the Arts boggle the mind.

Dallasites today tend to play down their traditional rivalry with Houston. "All of us have friends in Houston," says Judy Alban, wife of an investment banker. "We go back and forth all the time." But Dallasites, when pressed, will usually admit that they would never actually want to *live* in Houston. "Houston is an oil-based place," says one woman. "It's a tanker town, and the weather is atrocious." Everyone agrees that while both Houston and Dallas can get very hot, Dallas is hot and *dry,* while Houston is hot and *damp.* "It'd be like living in a *swamp,*" says Nikki Finke Greenberg, a New York-raised socialite who is now a Dallas-based journalist. "And Houston is so *crowded.* The freeways are impossible." And everywhere, one hears this comparison between the two places: "Dallas is quieter, more conservative, more Old Money. Houston is all glitz and flash and nouveau. Everybody in Houston is trying to get into *Women's Wear.* In Dallas, we prefer to keep a low profile."

But wait a minute. Whenever a Texan tells you anything, you know, you have to face the possibility that he or she is (a) exaggerating, or (b) pulling your leg. But these items gleaned from a recent visit to conservative, non-flashy Dallas speak for themselves:

Overheard at a Dallas cocktail party, one businessman speaking to

(Continued on page 252)

Dallas hero: Ross Perot, Jr., on left, in helicopter he flew around the world

Dallas Morning News

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DALLAS

GOING THERE!

BY JUDY WILLIAMSON

Dallas. Sun Belt boomtown. The city that, as one major bank's ad campaign recently noted, "sprang out of nowhere and dared to be." Nowhere is Dallas more daring than in the burgeoning urban phenomenon known as Far North Dallas—the cluster of ultra-affluent communities that has grown up in the last decade around Dallas Parkway and Preston Road. All along this "Golden Corridor," dazzling highrise buildings puncture the cornflower-blue Texas sky, irreversibly altering the prairie landscape.

New centerpiece of Far North Dallas: the Galleria. Set on forty-three acres at one of the busiest intersections in Texas—Dallas Parkway and LBJ Freeway—the four-story main building with vaulted 960-foot-long skylight offers a glittering collection of shops, restaurants, cafés, and cinemas. On the same site: the brand-new Westin Hotel Galleria is one of ten major hotels to open in Dallas in the last year. Other new North Dallas hotels: the glass-sheathed Lincoln, down from the Galleria—and a new Sheraton and new Marriott.

The booming restaurant scene in Far North Dallas is focused around Belt Line Road. Here, Agnew's—tucked in a small shopping center known as Adelstein Plaza—serves innovative dishes such as pheasant in pear brandy, duck in pink peppercorn sauce . . . Laurent, a Parisian-style café, offers *nouvelle cuisine* in the Sakowitz Village shopping center . . . Sergio and Luciano (4900 Belt Line) has Northern Italian specialties . . . Salih's (4801 Belt Line) features Texas barbecue.

Dallas is also daring at Las Colinas. This man-made business/residential/recreational community of the future began taking shape on the shores of 125-acre Lake Carolyn (also man-made) seven years ago. To date, this mini city in northwest Dallas has attracted more than three hundred corporations, among them IBM, Xerox, and Trammell S. Crow's $35-million movie studio complex.

A thirty-foot-wide canal runs through much of Las Colinas. Edging this waterway are tile-roofed stucco and adobe shops and restaurants. At Catarina Cafe, the blue enchiladas are made with blue tortilla flour imported from Albuquerque.

Gleaming mahogany water taxis—like those in Venice—take sight-seers and shoppers between shops and the brand-new twenty-seven-story Mandalay Four Seasons Hotel. The hotel's elegant new French restaurant, Enjolie, is already considered one of the city's best. Ideal for the business traveler, the Mandalay Four Seasons is just fifteen minutes from downtown Dallas, eight minutes from the Dallas/Fort Worth International Airport.

Also built with business travelers in mind: the towering, elliptical, pink-granite-faced Wyndham hotel in the vast Dallas Market Center northwest of downtown. Steps away from the Apparel Mart, the three-month-old Wyndham has special busses that shuttle guests to the Market Center's other buildings.

Across the street from the Market Center, the awesome nine-hundred-room Loews Anatole hotel stuns with its two atria, its three glass-pyramid roofs, its art-treasure decor. By early next year, the mammoth Anatole will be even larger—with the completion of a new tower of 720 rooms and suites.

Total privacy, great luxury, and a charmed location are the lures of The Mansion hotel. Set in oasis-like solitude in the old-monied residential neighborhood on Turtle Creek, the two-year-old Mansion incorporates the restored home of oil and cotton magnate Sheppard W. King in its design—with the hotel's celebrated restaurant housed in the original dining room, wood-paneled library, and glass-encased verandah. In the hotel's modern nine-story main building, public and guest rooms have been done in soft, muted tones with brighter color provided by paintings, blue-and-white Chinese porcelains, fresh flowers.

Good food news at The Mansion: Wolfgang Puck has been named the hotel's food consultant. Formerly head chef and part owner of Ma Maison in Los Angeles, Puck has dominated culinary columns recently with his latest L.A. dine-spots Spago and Chinois on Main.

Perhaps encouraged by the super-success of its neighbor, the eight-story Melrose Hotel—around the corner from The Mansion at 3015 Oak Lawn—has just reopened after a major renovation. The Melrose's large new rooms—architects reduced the number of guest rooms in this 1924 Dallas landmark from 255 to 185—are furnished with ceiling fans, antiques.

Making news in downtown Dallas: the $45-million renovation of the Adolphus Hotel at 1321 Commerce Street. Once dubbed "the most beautiful building west of Venice" by the American Institute of Architects, the Adolphus—its exterior a baroque fantasy of bas-relief figures, gargoyles, and a beer-bottle-shaped corner turret—was built in 1912 by St. Louis beer baron Adolphus Busch as a token of his esteem for the city he regarded as his second home.

Most spectacular of the Adolphus' renovated public rooms: the French Room restaurant. Here, Louis XV furnishings, vaulted ceiling with hand-painted rococo murals, seventeenth-century-inspired glass chandeliers provide a dazzling setting for *nouvelle* and classic French cuisine. Guiding the French Room is Jean Banchet, whose *(Continued on page 246)*

Canal-view: Four Seasons Hotel in new Dallas suburb Las Colinas

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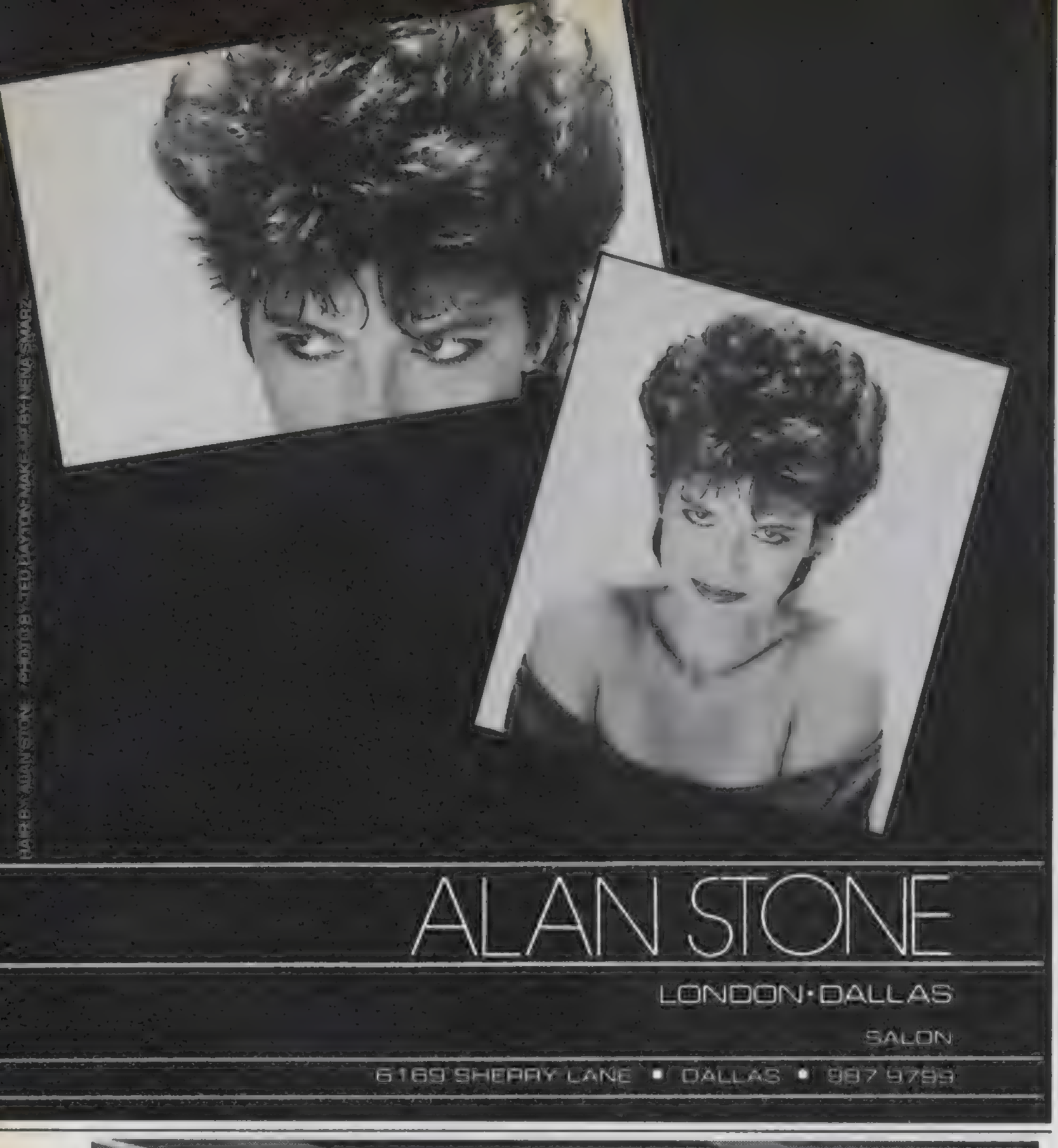


DALLAS GOING THERE!

(Continued from page 244) Le Francais in Wheeling, Illinois, is considered by some critics to be the country's best restaurant.

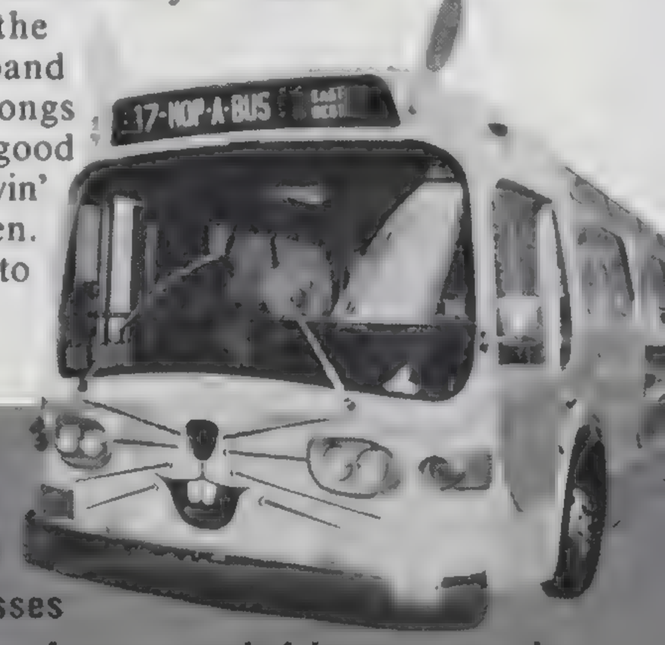
More places to dine in and around downtown Dallas: The Pyramid Room in the Fairmont Hotel—excellent rack of lamb, Grand Marnier soufflé . . . Café Royal in the new Plaza of the Americas hotel—Dallas' first introduction to *nouvelle cuisine* . . . Jean-Claude (2404 Cedar Springs)—with intimate dark-dark blue rooms, open kitchen, and a prix-fixe menu that changes nightly . . . Calluaud (2619 McKinney)—Dallas' long-time French favorite; superb lobster soufflés . . . Charcuterie, overlooking the main floor of Sanger-Harris (Dallas' oldest department store) where business people lunch on pumpkin pastas, super salads . . . Frank X. Tolbert's Original Texas Chili Parlor (4544 McKinney)—for authentic Texas "red" (chili), "sonofabitch stew," and cold Lone Star beer.

Dallas after dark? Local boy Shannon Wynne dominates nightlife in Dallas with his oh-so-successful clubs Nostromo . . . 8.0 (pronounced "eight-oh") Bar . . . Rocco . . . and, newest, Tango. Nostromo (4515 Travis) is so popular it doesn't require a sign out front. The 8.0 (2800 Routh Street in the Quadrangle) boasts the best jukebox in town, but no dance floor. Rocco (2520 Cedar Springs) is more restaurant than bar, with nautical new-wave decor. Tango (1827 Greenville) is styled after New York City's Danceteria.

Meanwhile, moviegoers at the Inwood Theatre (5458 Lovers) often have post-flick drinks, light suppers in the high-tech lounge of this foreign film house's lobby.

First-rate jazz at Strictly TaBu (4111 Lomo Alto at Lemmon) . . . punk rock at the Hot Klub (4350 Maple at Hondo), and Ground Zero (6844 Twin Hills).

On the Country and Western front, Belle Starr (7724 N. Central at Southwestern) draws *nouveau* cowgirls and cowboys; the Longhorn Ballroom (216 Corinth at Industrial) has a larger-than-life steer out front, a parking lot that looks like a Western movie set. Hostesses in cowgirl skirts call you "darlin' " while the house band sings songs about good women lovin' bad men. Welcome to Texas!



GETTING AROUND DALLAS

Hop-a-Busses take visitors from one end of downtown to the other and to points in between for twenty-five cents a hop. No way to miss this bus—painted Pepto-Bismol pink from nose to tail—with rabbit faces, protruding rabbit ears!

VOGUE, April, 1983

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DALLAS SHOPPING IT!

Newest shop-space: glass-roofed Galleria—inspired by Milan namesake

BY KIM MARTIN

Deep Ellum/Canton On the east side of downtown Dallas, stretching from "Deep Ellum" (as Elm Street was dubbed decades ago, when black night life centered there) to the permanent site of the State Fair of Texas, a fading warehouse district is quietly being infiltrated by art galleries and artists who hope to redefine the area as an art district.

Four galleries already have relocated here; a fifth is in the process. Delahunty (2701 Canton), with its glossy grey floors and high ceilings, long has been one of Dallas' premier galleries, emphasizing regional artists such as Vernon Fisher, James Surls, and Dan Rizzie. Nearby 500X (500 Exposition) is Dallas' only "alternative space," predictably inconsistent, often fascinating. Allen Street Gallery (which is at 2913 Canton, but retains its former Allen Street identity) is a small, struggling alternative photography gallery.

Michele Herling, who specializes in affordable, museum-quality ethnic works (African, pre-Columbian), has her gallery (and her residence) on the sixth floor of 3200 Main.

Note: One of the finest examples of Art Deco architecture in the Southwest is found at the nearby State Fair grounds: the Hall of State, built during the Depression for the 1936 Texas Centennial celebration.

The Quadrangle Just north of downtown, at the heart of an area where antiques shops cluster, is the Quadrangle (2800 Routh), a rambling, ivy-covered shop-and-office complex reminiscent of a pueblo.

The Quadrangle is home to HumanArts: imaginative works in pottery, glass, fiber, and metal; sinuous, fluid silver and brass repoussé jewelry by Dallas artist Charlene Biesele. Next door is Dallas' foremost photo gallery, Afterimage—with Ansel Adams works, photo essays by Peter Feresten of Fort Worth.

On nearby Fairmount, Maple, and Routh streets, restored turn-of-the-century and early twentieth-century homes have been transformed into shops—primarily antiques shops. Hidden on one of these shady, tree-lined lanes is Shango Gallery (2606 Fairmount), where primitive ethnic art takes the spotlight.

Just northeast of the Quadrangle, Mattingly Baker Gallery (3000 McKinney at Oak Grove) concentrates on contemporary regional art. Southwest of the Quadrangle is Carol Taylor, Art (2508 Cedar Springs), a distinguished gallery that hangs consistently fine-caliber shows. Nearby is Adams-Middleton Gallery (3000 Maple at Wolf).

Snider Plaza In the shadow of Southern Methodist University, little Snider Plaza, spanning some four blocks between Daniels and Lovers, is undergoing a quiet transition from neighborhood center to an important Dallas shopping enclave.

At the south end of Snider Plaza, Clifford Gallery emphasizes printmaking, represents twelve area artists. Next door, David L. Gibson Rare Prints and Maps complements the Clifford Gallery with its collections of Japanese woodblocks and Audubon works.

Across the street (in the Compound), Frontroom Gallery is a trove of fine crafts. Very Texas: carved "Texas ivory" works by Zeke and Marty, two Texas craftsmen who use coyote and cow bone, brass and leather to create surprisingly elegant salad sets, boxes, cutlery.

The Galleria Shopping-mall mania has possessed Dallas for the past decade, shifting into overdrive last year with the opening of the Galleria. Like the monolith in Stanley Kubrick's *2001: A Space Odyssey,* its rose-granite profile juts up dramatically out of the Texas prairie at LBJ Freeway and Dallas Parkway in Far North Dallas.

The Galleria is state-of-the-art mall: information is dispensed through a series of video-display terminals that literally draw you a picture of where you are, where you want to go, and how to get there.

Primarily, the Galleria brings "name" establishments to Dallas, many for the first time: Saks Fifth Avenue, Marshall Field's, Les Must de Cartier, FAO Schwarz, Tiffany & Co. Galleria shops run the gamut: from the well thought-out mix of designer names and one-of-a-kind accessories at Barbara Robertson's to funky, bordello-inspired fashions at Strawberry Shortcake to Indian arts and crafts at the Turquoise Lady to Western-wear at J Bar W.

NorthPark The acknowledged matriarch of Dallas malls, NorthPark—North Central Expressway at Northwest Highway—opened to great fanfare in 1965. (A bit of perspective: fifteen thousand persons rushed to the Galleria opening last year; fifty-five thousand were on hand for NorthPark's opening day.) Like the Galleria, NorthPark brings well-known retailers to Dallas, again many for the first time: Lord & Taylor, Neuhaus Chocolates, Crate & Barrel, Frost Bros. among them. Neiman-Marcus made NorthPark its first shopping-center base. Another well-known Dallas retailer, Barbara Robertson, emphasizes fashions for the executive woman at her antiques-decorated NorthPark specialty store.

Throughout 1983 and into '84, the bustle of hammers and *(Continued on page 250)*

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DALLAS SHOPPING IT!

(Continued from page 248)
drills will add new dimensions to NorthPark, highlighted by the construction of Bloomingdale's, a third story for Neiman-Marcus, and a major food area.

Highland Park Shopping Village Built in the early 1930s, venerable Highland Park Shopping Village at Mockingbird and Preston is touted as "the first shopping center in the United States."

Dominated by clothiers—from the designer fashions of Collections and Mr. Umphrey's to the Italian imports of Rosemary Byrd—the Spanish colonial-looking Village is the fashion mecca of Highland Park and University Park. Preppies, who swarm the Village, hope that when they die, they'll go to Harold's or Pappagallo's.

At Valentine's Furs, crystal chandeliers light the tiny showroom .... Among the take-out gourmet delights at Mirabelle: Chocolate Chubs—cookies made with three kinds of chocolate .... At the Village movie theater, a dash of irony: *The Rocky Horror Picture Show* recently celebrated its fifth year as the midnight movie here.

Also noteworthy: Calame, jewelry; Lirio's, imported Mexican clothing; Pierre Deux, luscious fabrics and quilted goods; Café Pacific, home of the Ramos Gin Fizz.

Sakowitz Village Anchored by Sakowitz, Houston's answer to Neiman-Marcus, this three-year-old Spanish Colonial plaza sprawls over thirty-three acres at Belt Line and Dallas Parkway. Intimate courtyards alternate with rambling, open spaces; weathered fountains and red-tile roofs add charm.

One of Roche Bobois's largest showrooms is found here; St. Vicina and Mitsukoshi also call Sakowitz Village their Dallas home. At Rue de Rêves—fashions and accessories by American, European, and Japanese designers: beside established names—Gianni Versace, Laura Biagiotti, Kansai Yamamoto—comers Adam Beall, Marc Bouwer, Catherine Hipp.

Less conspicuous: Via Condotti, a repository of sleek, contemporary functional art pieces .... Catalogia, where you can use the computer system to comparison-shop among an array of catalogue companies.

RITE OF SPRING Nowhere in Dallas is springtime more glorious than along Turtle Creek, an idyllic, meandering, in-city waterway—edged with thousands of azaleas that burst forth in a profusion of intense fuchsia.

Best way to enjoy this eye-feast is to accompany it with a feast for the palate. Nearby Marty's gourmet shop (3316 Oak Lawn) packs baskets for two ($25) with pâtés, vegetables vinaigrette, deli meats, baguettes, fruits, cheese, wine, pastries, dinnerware. A $45 version includes a more ambitious appetizer and a better wine. (Baskets require twenty-four-hours' notice.)—K.M.

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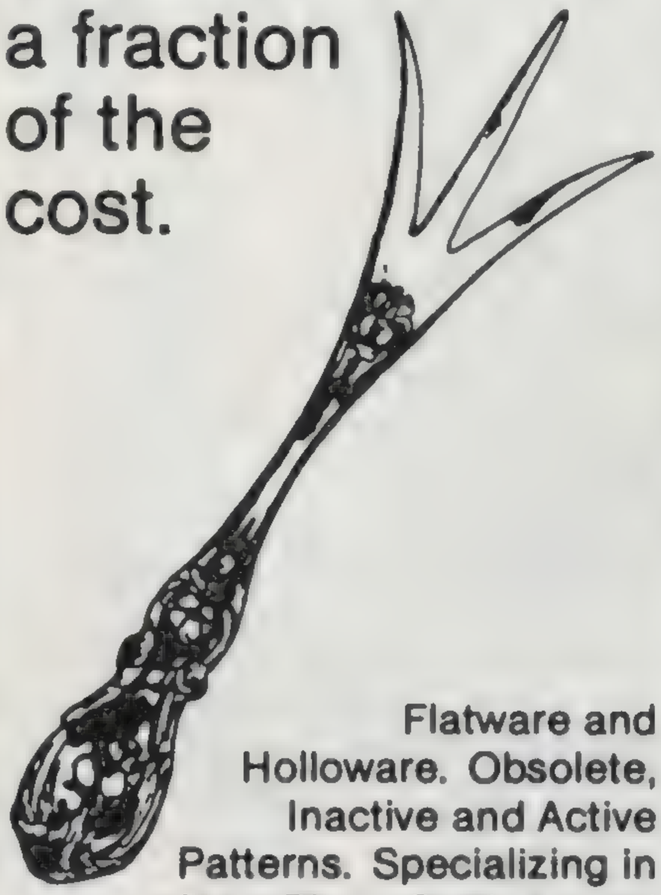

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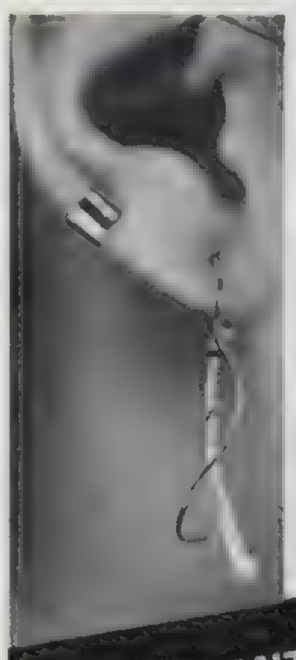

DALLAS

THE THIRD COAST

(Continued from page 242) another: "How much does the average woman spend on clothes, anyway? Twenty or thirty thousand a year?"

The son of a very rich Dallasite named Ross Perot recently flew around the world in a helicopter, a feat which his father likened to Lindbergh's flight across the Atlantic. It was noted, though, that Lindbergh did not have a father who could buy him a helicopter or the wherewithal to hire a private jet to follow the youth on his journey to make sure that all went well. When it was over, it was rumored the helicopter would hang in the Smithsonian alongside *The Spirit of St. Louis.* The staff of the Smithsonian Institution, when questioned, were mystified by the news at first. (The helicopter is now on display at the Smithsonian, although not in the same gallery as Lindbergh's plane. It was assumed that Ronald Reagan, a great friend of Mr. Perot's, arranged it.)

To buy a private box at the Texas Stadium, from whence to watch the Dallas Cowboys play, it can now cost as much as $400,000, and people have been known to spend $50,000 redecorating their boxes. Partitions have been taken out between boxes to enlarge them. One box has a fake fireplace. One is done up like a Greek temple, but in purple. The Frederick Wagner and J. L. Williams box is done in French Provincial, with a huge crystal chandelier. During the Cowboys' games, much entertaining, with catered meals and bartenders, is done in the boxes. Some women play bridge while their husbands watch the game—not through the glassed-in fronts of their boxes but on TV screens.

Conservative? A Dallasite name Bobby Burns gave a surprise party for his wife's thirtieth birthday and wanted a theme that would "capture her essence." He ended up going to New York and arranging for a full-scale fashion show, because what she *was* was clothes.

Low profile? One hostess was disappointed when she was told that it was against Radio City Music Hall's policy to rent out the Rockettes for an out-of-town party.

Meanwhile, the impact of the TV series *Dallas* has not gone unfelt in the city. Most Dallasites love the worldwide spotlight the show has thrown upon them. At Southfork Ranch, where the show is filmed—actually not in Dallas but in Plano, to the north—the owners, Mr. and Mrs. J. R. Duncan, have been making quite a nice thing out of it. You can rent the ranch house for parties, or you can simply take a tour bus out to see the place. For $4 extra, you can see the swimming pool. You can even buy a square foot of the ranch for $25, and receive a deed to prove it. For $4, you can buy a square inch, and also get a deed.

So—you see? You don't have to be rich to own a piece of Dallas. ▽

The most important designer name in retail in 1983 is not Calvin Klein, Perry Ellis, Giorgio Armani or Sonia Rykiel. It's Mitchell Giurgola.

Herman Mitchell and Aldo Giurgola are the architect designers of Lafayette Place, the magnificent new three-level, multi-use complex rising in the heart of downtown Boston and destined to be the most important retail center in New England. Anchored by the flagship stores of Jordan Marsh and Filene's, Lafayette Place has been designed with one purpose and one purpose only: To deliver the maximum number of customers to your door the maximum number of times. Using their design capability, combined with the knowledge and expertise of Mondev International, the people behind Lafayette Place (the pioneers of the mixed-use concept with the fabulously successful Westmount Square in Montreal), the architects have designed the perfect environment for shopping; a very narrow, lively old European-like village street with shops lining both sides. There will be three levels of such streets at Lafayette Place. Irregular and European in feeling. With no interruptions, like set-back stores or center island distractions, because set-back stores don't do as well and because center island distractions force people to bypass one whole side of stores. With a maximum availability of corners (virtually every store on the inside radius of Lafayette Place is a corner store). With colors and lighting and ceilings and floors that are subdued, so one thing and one only stands out: Your store. You might say Mitchell and Giurgola have designed Lafayette Place to assure that your important designers sell importantly. The 187 stores, including 23 restaurants, in Lafayette Place will draw from a metropolitan population of more than 3 million people as well as from the guests at the 500 room on-site InterContinental Hotel. 60,000 people will shop the windows of Lafayette Place every day. There is parking for thirteen hundred cars as well as direct access from every form of public transportation. Lafayette Place will be New England's major fashion event center. It opens for business October, 1983. Now is the time to design for your success. Call Richard MacNamara at 617-227-0690.

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VOGUE'S

View

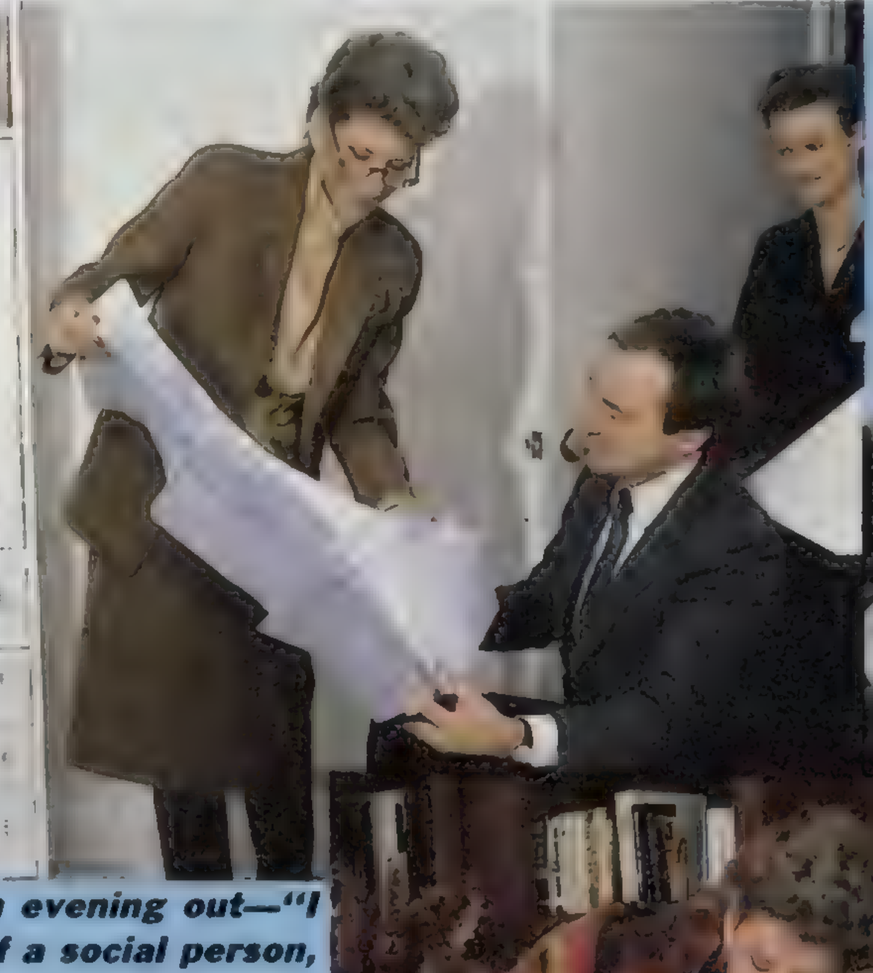
Three women, their individual styles... signals from the couture

Edited by Mary Russell

KNOWING STYLE

Dawn Mello makes it look easy: having the kind of style and energy it takes to balance a hectic business/travel life—as Executive Vice President and Director of Merchandising for Bergdorf Goodman—with an active New York private life.

don't consider myself a fashion person or a trend person. I'm interested in style." And it shows. It's part of her working territory—creating and maintaining a certain "image for the store." But it goes further—creating and maintaining an attractive personal image that's part of a modern, active life style. Her own way of dressing is eclectic, flexible, but distinctive, recognizable. How did it evolve? "The first thing—and it's very important—establish ground rules, boundaries. I'm very tall. I stay away from flounces, ruffles, perky silhouettes, and cutesy accessories." What she does wear—clothes that are casual, easy, informal, comfortable. Her look for day is "tailored, based on a suit." A look she softens with camisoles, a variety of blouses, and often with a shawl. Designers: Armani, Ferre, Saint Laurent, Krizia. A new designer—for her and the store—Azzedine Alaïa: "I've just ordered a new suit. It's at the most 'extreme' end of my range, but I know it will work for me because it has a simple, slim, long jacket—it's still my look." For evening, Dawn Mello applies the same test of ease, informality, comfort: "Geoffrey Beene is perfect for me." ("View" continued on page 256)

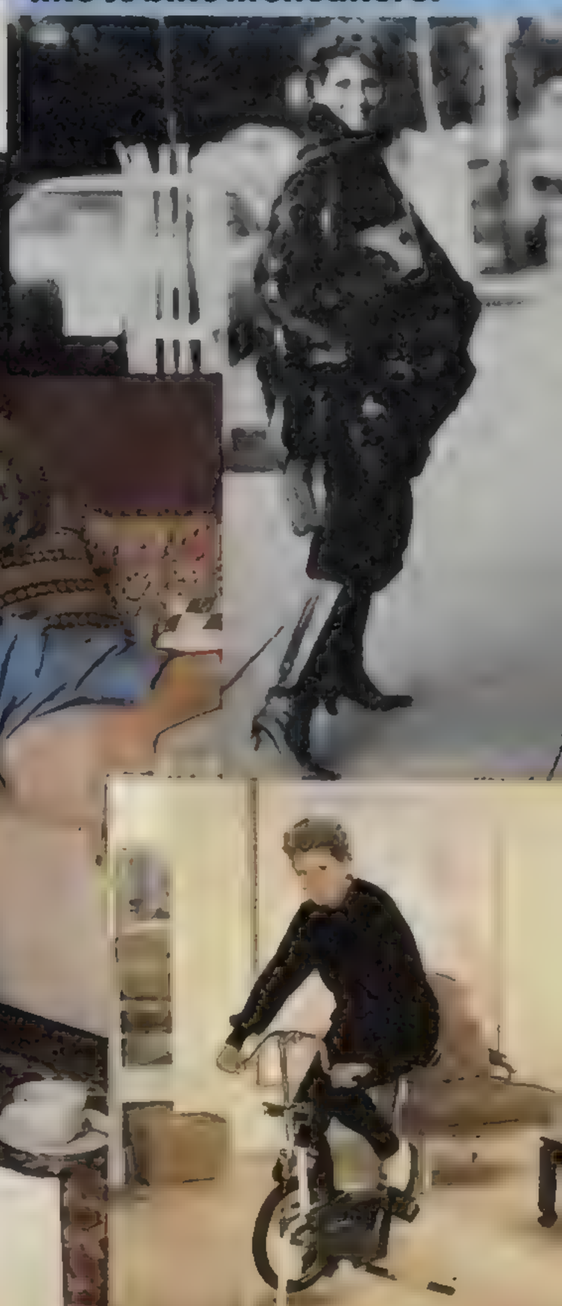


Below: Before-work exercise—a walk down Fifth Avenue (in winter, in a Fendi fur, as here). . . . And, bottom, exercise-biking in Zoran velours sweats and "my own funny shoes; I don't like to bike in sneakers."

Photos: ALEX CHATELAIN Hair and makeup: ANTHONY CLAVET

Above: In the mirrored dining room of her NYC apartment—"Gladys does the organizing for a dinner. I love to do the cooking, especially pasta!" Another love: the Krizia kimono she's wearing—"It's ten years old, it goes on every trip; I wear it many different ways" (true of everything she packs).

Left: The start of an evening out—"I don't consider myself a social person, but I go out a lot!"—dressed in Beene. "There is something wonderful in his head for evening. I like the pull-on-ness of his 'formal' clothes." . . . Above: Dawn, assistant Mallory Andrews, and Norwood Oliver, who's working on Bergdorf's renovation. On-the-job dressing: a key Armani suit—"I wear it with three different blouses to vary the look: printed silk, sportive stripes, charmeuse." . . . Right: At home with Max—in jeans and an Issey Miyake cotton shirt—"It's from his men's collection—I like classic men's items; the occasional sweater or shirt."



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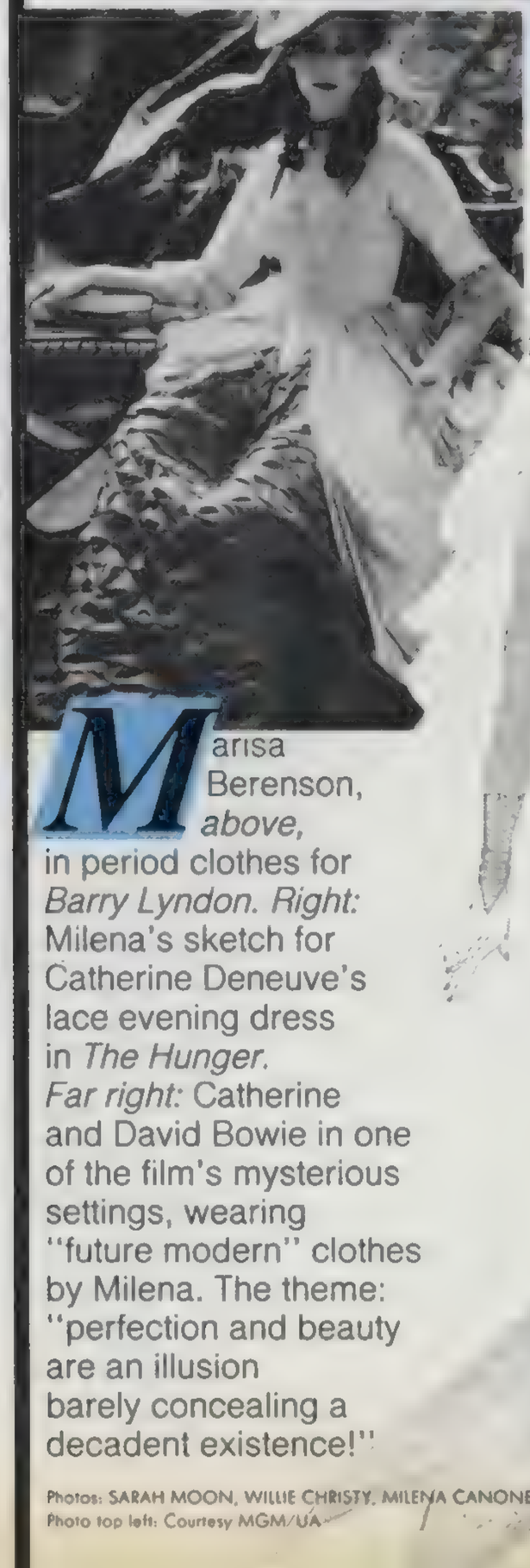
VOGUE'S

View

FILM STYLE - A NEW NAME TO WATCH

COSTUME DESIGNER MILENA CANONERO HAS HER OWN INIMITABLE WAY OF DESIGNING FOR A FILM, HERSELF, AN OPERA STAR, OR FOR A MENSWEAR COLLECTION

Left: **Catherine Deneuve in *The Hunger*; *right:* with Milena.**



Marisa Berenson, *above,* in period clothes for *Barry Lyndon. Right:* Milena's sketch for Catherine Deneuve's lace evening dress in *The Hunger.* *Far right:* Catherine and David Bowie in one of the film's mysterious settings, wearing "future modern" clothes by Milena. The theme: "perfection and beauty are an illusion barely concealing a decadent existence!"

Photos: SARAH MOON, WILLIE CHRISTY, MILENA CANONERO
Photo top left: Courtesy MGM/UA

She is tiny, Italian, and hot blooded. She won Academy Awards for her costumes in *Barry Lyndon* and *Chariots of Fire.* Stanley Kubrick discovered her in the '60's and *A Clockwork Orange* put her on the map. She lives in London, but moves "all over the world" for her nonstop design projects. "I like to be 'passe partout'."

Her own "costume" is a baggy man's jacket and pants with a man's fedora. "When I work for a director, I design clothes for a mood imposed by him. For film I am subjugated. The actress, her role, and situation dictate the clothes."

Milena recently finished a film called *The Hunger,* starring David Bowie, Catherine Deneuve, and Susan Sarandon. "It is a sophisticated vampire tale, set in the present. I had to create mysterious erotic clothes to play up Catherine's mystery and David's 'otherworldliness.' Everything was very black and white, like Helmut Newton photographs."

For her latest project, a men's collection for Norman Hilton, she "got outside the *Chariots of Fire* image. Even though the clothes of the film started a fashion trend, I disassociate myself from 'period' clothes and strive for a modern 'today' kind of dressing." Milena was designing a wardrobe for Kiri te Kanawa of the Metropolitan Opera for *Arabella* in NYC. "Now THIS is a challenge," she laughed. "I want to revolutionize the opera!"

("View continued on page 258)

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MOSSER

VOGUE'S View

DRESSING FOR TWO

How one woman–Sandy Pittman–turned maternity dressing into a "celebration"

"Many women think maternity dressing is a bore and so they expect to look terrible for nine months," says independent fashion consultant Sandy Hill Pittman. "But I don't feel it has to be that way. I feel terrific, and dressing well has never been more important!"

In fact, Sandy's imagination and previous fashion experience at *Mademoiselle* and *Bride's* magazines have given her "maternity" clothes a whole new meaning. Forget the traditional "Victorian baby-doll ruffles and tents," she says, "I want to feel sexy."

Sandy began creating her new wardrobe by weeding out impossibly tight and fitted clothes and sealing them in another closet—a kind of time capsule. Then she played up her good points: "Because the top half of my body's so big, my legs look shapelier than ever," she says, "and I wear my skirts shorter now." The result: pull-on sweatshirt fabric or leather miniskirts and long loose dresses that can be "hiked up" with soft hip belts have become wardrobe staples. And to give her legs even more play—she adds wonderful lace or fishnet stockings.

"I can't wear constricting belts, but there are no restrictions on color," she says," so the first 'maternity' dress I bought was a bright-red Kamali mini. I wear it plain and simple or jazz it up with accessories for evening—jet earrings, a necklace and a beaded jacket" (see *below left*).

Of course, all easy sweatshirt shapes work well because they are comfortably cut, stretchy, and can be dressed up or down with layering—and with accessories.

("View" continued on page 260)

The great Kamali mini, *below*, belted at the hips; the way to exercise in style, *right*—layered T-shirts and sweatpants.

Sweatshirt shapes that work with rhinestone jewelry, *below left*. . . . A Kamali shirtdress and black accessories, *below right*. *Upper right*, leather mini that Sandy can adjust as she "grows," white cotton blouse by Yohji Yamamoto and an "old" Saint Laurent jacket with added shawl.

Photos by MARY RUSSELL

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COUTURE INSIGHTS...

HAUTE COUTURE IS UNIQUE. TWICE A YEAR IN ROME AND PARIS, TOP DESIGNERS PRESENT COLLECTIONS MADE FROM THE FINEST FABRICS, CUT AND SEWN TO PERFECTION. THESE CLOTHES SUBTLY POINT THE WAY TOWARDS NEW TRENDS

Yves Saint Laurent says: "I am always inspired by my haute couture collection when I design ready-to-wear." Italian designers like Valentino, André Laug, and Mila Schön use their couture as a "laboratory" for their other collections. The spring and summer clothes you see on these pages are interesting to note as they are indicative of some of the shapes and ideas that will be coming for fall 1983.

Most important is the suit. Almost every collection started with a series of broad-shouldered, slim-waisted, hip-hugging man-tailored (but not masculine) suits in gabardine, glen plaid, wools, pinstriped flannels, linens, or silks. Most were shown with narrow skirts at the knee.

Dresses, especially coatdresses skimming the body, were one of St. Laurent's recurrent themes. The dress-and-jacket has made a dramatic comeback for "little" evenings. Dresses are often strapless, topped with a short fitted jacket. From late day to big evening, bare shoulders were everywhere. Valentino, Givenchy, YSL, Marc Bohan of Dior, Cardin, and Ungaro all did strapless dresses. Other dresses were silky, short, and flirty in black and white combinations or flowered prints. These were draped, ruffled, and cut-out at Ungaro, side-tied or spiral-ruffled at YSL. Givenchy did a delicious group of dresses with big puffy sleeves in bright Matisse-like prints.

Though black and white was a universal theme, color appeared in intermittent flashes in black and white prints, or on its own—bright and sassy. Pink, from geranium to fuchsia, is a new alternative to red; and yellow is a "sneakier" color very much in designers' minds. St. Laurent *(Continued on page 262)*

Three important coatdress shapes, left, from St. Laurent. These dresses skim the body, have important padded shoulders, and are for day or late day. They are done in gabardine, wool crêpe, pinstripe flannels, or wool.

Black "smoking" coatdress—YSL

Wide shoulders, slim hips—YSL

"Executive" coatdress—YSL

"Shades" of pink—YSL

A play of black and white, left, in two looks from Marc Bohan at Dior: new 7/8 belted raincoat with the new "overseas cap" and slim-hipped suit using two sizes of black and white wool checks.

Belted 7/8 slicker—Dior

Black and white checks—Dior

One of Yves Saint Laurent's new softly belted glen plaid suits, right. Skirt is slim to the knee.

Glen plaid and chiffon—YSL

YSL's new pink suit, above, with soft pink scarf. Right: Yves Saint Laurent's shantung suit, narrow and "mannish."

Natural shantung and yellow chiffon—YSL

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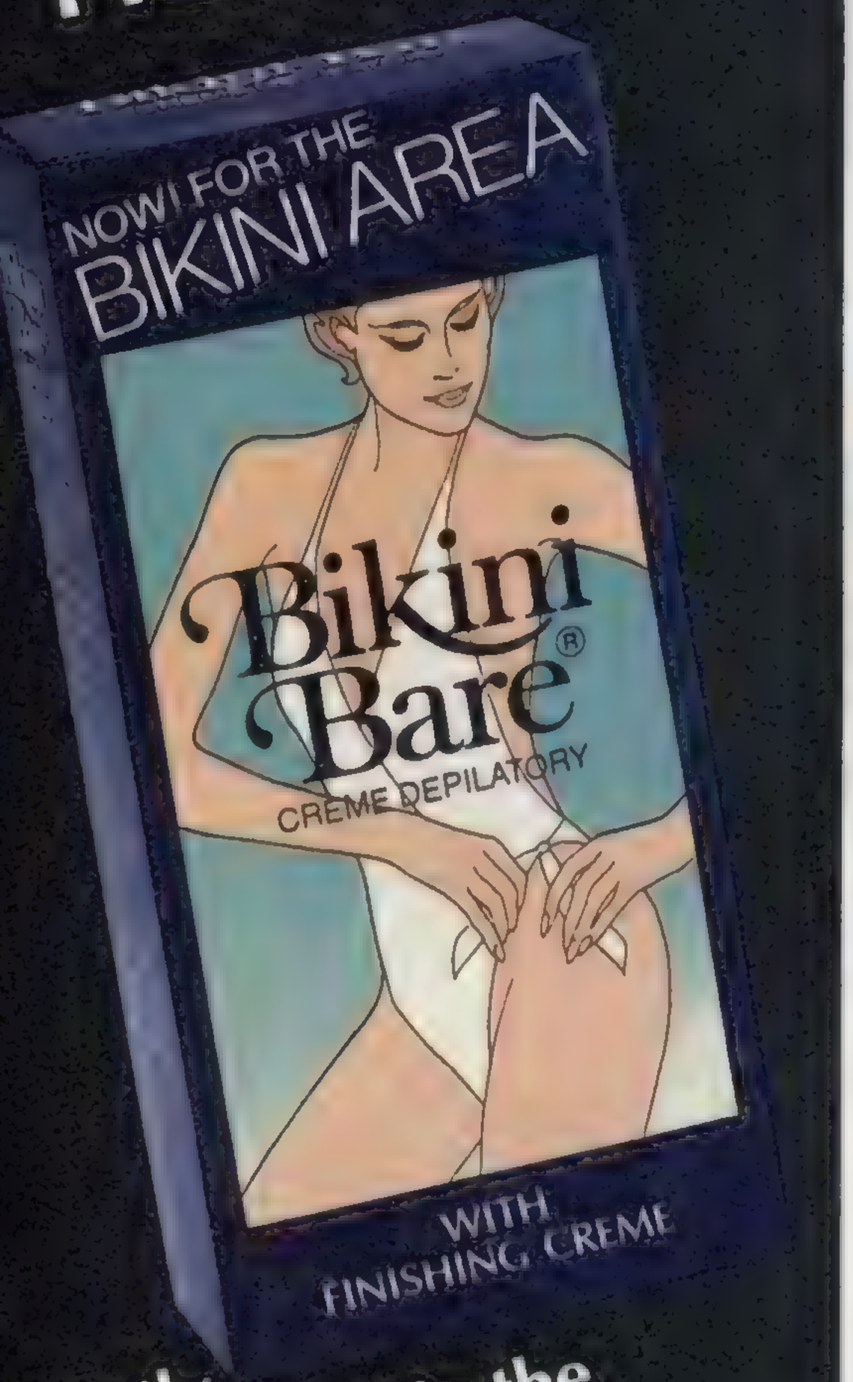

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VOGUE'S View

COUTURE INSIGHTS...

(Continued) did a stunning yellow chiffon blouse dotted in black under a natural shantung suit.

"Sweater dressing" hit its apogee with St. Laurent's luxurious pale beaded sweaters worn with long white side-slit skirts. Karl Lagerfeld did a simple black cardigan over a long black organza evening dress for Chanel.

Finally there is the flirt and charm of Paris couture. The details, large and small, that "work" in the couture . . . that "make" the look of clothes. St. Laurent's rhinestone ankle bracelets worn over black silk stockings, or his ribbon-wrapped ankles on high-heeled sandals, or his jeweled belt worn on bare skin and seen from the back through a black dress's deep slit. There is a feeling for trompe l'oeil—Marc Bohan for Dior's trompe l'oeil lapels on suits, and one of the most extravagant: a long black dress by Karl Lagerfeld for Chanel that had row upon row of Chanel "jewels" sewn onto the neck and wrists. There were big floppy bows—very successful when done by "the masters." There were charming hats: trim boaters, lacquered straws in bright colors, sexy veils with curlicues over one eye at Ungaro by Jean Barthet, or military "overseas caps" at Dior.

("View" continued on page 264)

The suit and the dress and jacket were important looks in the couture. Far left: Dior's black and white snappy suit. Left: YSL's modern dress and jacket in shiny black sequins.

Valentino's strapless evening dress, far left. Center: A splash of black and white on silk, by Marc Bohan at Dior.

The charm and flirt of the Paris couture in the "details," far left to right, from Chanel and St. Laurent.

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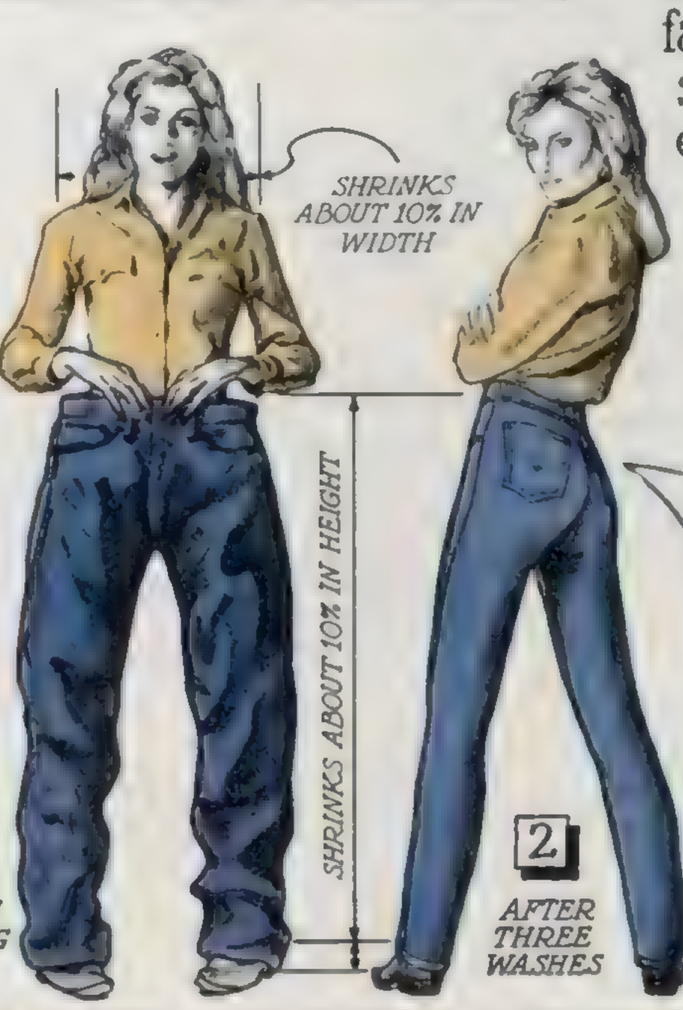

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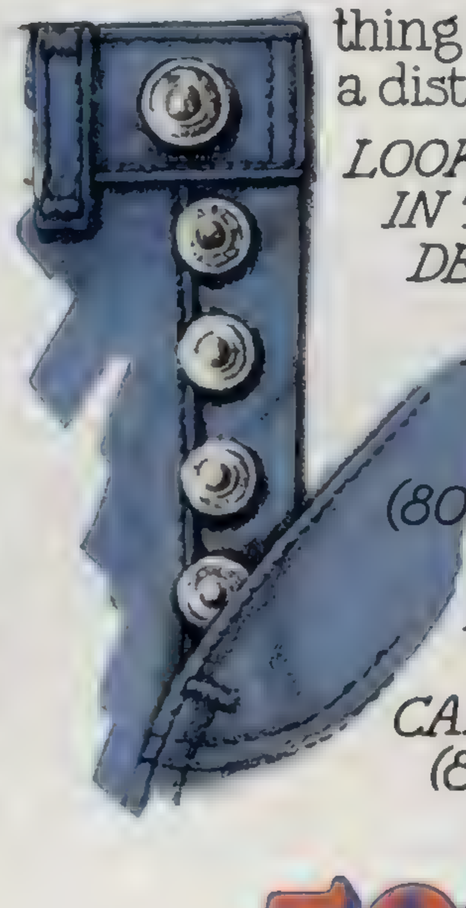

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Tops—with more charm...new shoes from "the queen of sweats"...stay-cool clothes, new designer lines...the dress or jeans women buy

What's coming? Summer dressing—and the real pleasures those two words imply: whether that means clothes with an easier-going attitude, a generally less-constricting fit, or simply new pieces in clean whites or new colorings that are pretty and pale. . . . Even T-shirts this summer seem to have extra charm: you'll find white linen T-shirts with small embroideries at Ralph Lauren, pale suede tanks at North Beach Leather, lace lingerie details on charmeuse T-shirts from Jackie Rogers, delicate-colored linen T's at Andre van Pier. Often, there's extra flirt, too, in sizing: new tanks and undershirt shapes are being cut in a roomier way, cut with deep armholes, or borrowed—big—in a man's size. They're pieces to wear alone—for body-baring—or layer, with pleasure, over with something else. . . . Some of the newest attractive dressing now is based on new ways of working layering: layering on linen tops or dresses, sleeveless sweaters in soft-colored knits, large men's-style vests in whites and wonderful pales. These tops are look-changers . . . and they are charming extra pieces—in, universally, lightweight fabrics for when the weather gets hot.

What's new? Norma Kamali shoes. Kamali, queen of "sweats," a woman with an inventive knack for turning the most ordinary materials into quite extraordinary fashion, has turned her individualist's eye now to shoes. Result? For this summer, a first collection (some twenty styles, from $48-150) of women's shoes, shoes you've never quite imagined but that, once seen, clearly say "Norma Kamali": high-heeled (rubber-heeled) black-and-white pumps with the distinct look of sneakers, high-heeled "penny loafers" or pumps in dark-blue denim, bright yellow canvas boots that lace up like a basketball star's. They're shoes to smile at: from the designer who brought us, among others, the "Ethel Mertz" dress. . . . Considering the number of mesh, net, and open-weave items that are around now, this could well be a very air-conditioned summer: designers, for hot weather, are producing everything from industrial-looking metal mesh earrings and bracelets, to net stockings, to bright nylon mesh totes and bags. You'll find muscle-man mesh T-shirts and tank tops in black, white, or bright colors, cotton-mesh mufflers (almost a contradiction in terms, it seems), sporty flat shoes with white fishnet sides and tops. The mesh look this summer may be hard-edge, high-tech, tarty, or simply attractive: an interesting new way of adding texture . . . and staying cool.

"Some of the most attractive dressing now? It's based on new ways of layering"

Spring may be barely here—much less summer, but in this business of fashion, people are talking about "pre-fall." It's an interesting notion: In some designers' hands, "pre-fall" translates as small collections of clothes in transitional-weight (or dark-colored) fabrics; they're clothes to take a woman from August into autumn months. At other times, "pre-fall" is simply a new euphemism: for those first winter clothes you'll find in stores—in June. . . . When fall does arrive, there will be good news for American fans of Krizia and Giorgio Armani: both famous Italian names have new-in-the-U.S. lines. Starting this fall, Krizia designer Mariuccia Mandelli is creating a new "Mirrors of Krizia" sweater collection for Daniel Caron: knitted tops, sweaters, dresses, cardigan outer layers (plus some cloth skirts and pants to put with them); the knits will come in tweeds, jacquards, cashmeres, mohairs, and more. . . . For the first time now, Giorgio Armani's "Mani" clothes are coming to the U.S. (a collection available in Europe for the past two-and-a-half years). What that means, for American women, is everything from Armani-designed coats, suits, sweaters, and separates to evening things all priced somewhat less (20 to 30 percent less) than the Giorgio Armani clothes that we all know. In the U.S., the Mani collection will be called simply "Giorgio Armani." Labels on couture-price Giorgio Armani—to be different—will also carry Armani's Milan headquarters' address.

What's selling? Dresses, evidently—when that dress comes with some difference: a bigger scale, sportier feeling, or just a more polished—interesting—appearance than you find in a "little" ho-hum silk dress. At Saint Laurent, the number-one sellers of the spring ready-to-wear collection have been a navy gabardine and a "tuxedo" black coatdress. Normally, a suit is by far the top seller at YSL. . . . Jeans, it seems, are selling . . . and young women are buying them fitted: fanny-hugging, tight-legged, sometimes with ankle zippers, the sort of body-tight jeans Marilyn Monroe might have worn. (A jeans-maker called Guess?—the first to bring stone-washing to the U.S., makers of some of the fittingest jeans to be found—reports current sales of over one-and-a-half-million dollars worth of denim each month.) In Europe, ironically, the "hot" jeans now are a classic: traditional American Levis.

New York has Seventh Avenue and the garment district, it's true; but some other U.S. cities now are working hard to create alternative American fashion centers. In Chicago, designers have banded together in the Chicago Fashion Guild. In San Francisco, some forty small businesses making menswear, women's wear, and accessories have newly formed The San Francisco Design Network. Its purpose? To promote and develop the Bay Area as a strong fashion center. Locally designed clothing, clearly, has its appeal: In the new Neiman-Marcus on San Francisco's Union Square, the most talked-about area has been one given over to local designers. Appeal? One clue: All these clothes were made just for this one store. They're not here and there throughout the country. —KATHLEEN MADDEN

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first WHAT TO KNOW ABOUT SUMMER

A GUIDE TO THE SEASON'S NEWS AND NEW PLEASURES

The very first thing: summer is sooner than you think. The best of summer fashion is at its strongest starting right now. This is a "short" season in terms of clothes and their availability—and the best come first. Another element of the season to consider now: by its very nature, summer is the most body-focused time of the year. And while fitness and body consciousness are not in the category of seasonal preoccupations, summer makes us doubly aware of their importance—sooner rather than later is the time to think about allover conditioning and care, to think about how you're really going to look and feel in warm weather. What follows—all the things to think about first . . . . on the theory that the earlier you get in on the news, the better . . . and the more time you'll have to enjoy the season and its pleasures.

The first word this season: narrow. Narrowness—achieved in a number of ways—is a predominant theme in the New York summer collections, in the world of sports-clothes dressing, in the more recent couture collections. Everywhere—there is an outstanding narrowness of line. And it affects everything: dresses, skirts, suits are narrower—a suit jacket may start off with a broader, squarer shoulder, but it "moves in" from there. Clothes are body close and/or body revealing.

What to know first about color—that white is it! The pervasiveness of white—again in every collection, every city—is another of the season's defining characteristics. White for day and for evening . . . in the country, at the beach, and—the biggest news—white as a city option, as a way of "dressing" in summer. White in every texture imaginable: linen, cotton, silk, charmeuse, blends of the above; white knitting; white leather as a special effect. In the more seasonless fabrics, the same whiteness.

If it isn't white . . . it's black. The color that was last summer's star, now plays the role of an accent—but, a sharp, strong accent. Black worn over and under white to define and/or create shape—the look of a small, body-hugging black tank top over a white T-shirt and white skirt, or a narrow-falling white dress held at the waist by a wide-but-soft elasticized black cinch belt. Or black that gives white its most sophisticated turn: with a white linen city suit, a black-and-white striped silk muffler, sheer black stockings, black patent pumps.

There is a whole new range of texture possibilities that gives a different character to the season. Textures that build on the excitement of this past spring, textures that are interesting to the hand and to the eye. If it's linen, it can be linen as soft, as shining as satin . . . or a handkerchief linen as thin as batiste . . . or it can have the added interest of pattern—big grid squares, checks, or stripes. The same is true of cotton, of silk—there are constant variations in the look, the feel of these fabrics. There are imaginative workings out of texture at every level—some of the most imaginative coming from Japanese designers who have literally "re-created" cottons, silks, linens. There is, at the same time, a new feeling for traditionally seasonless fabrics—a feeling expressed most strongly in the couture—in the thinnest gabardines, lightweight wool ottoman, different weights of silk.

In summer—always—there are more dresses. For a good reason: this is the moment you really want a dress—nothing is more appealing in hot weather than something cool, uncomplicated. What's interesting this summer: the variety. For one thing, the textures described above give a new sophistication and range to dresses—these aren't just "simple" little cottons. For another, there are certain key differences in shape. There are narrower dresses—one-piece or two. There are narrow coat-dresses—a prevalent shape in the couture and one echoed across the board. Another shape to watch—that inspired by safari dressing. In another, different direction: dresses scaled noticeably larger—ample on top, ample through the shoulders; held at the waist; most of the time, narrower below. At their most "extreme"—in the Japanese collections—but even there, bigness of scale and ease of cut do not obscure the body—these clothes wrap and hug and fit.

The evolution of the T-shirt is one of summer's success stories. It appears in new guises, new shapes, all with a new sophistication. There are new dresses based on these different T-shirt shapes—with round or bateau necklines. There are new T-shirt shapes translated into silk, charmeuse, even pearl-studded jersey for evening. And, day and night, there is a new layering, that gives another dimension to T-shirt dressing—in a tank top layered over a 3/4 sleeve T-shirt . . . and in reverse, a tank-top dress that goes over a dolman-sleeve top.

What is particularly attractive about this whole way of T-shirt dressing—beyond the ease, the coolness—is the simplicity, the pared-down quality. As a general guideline, most of the best looks this summer share this pared-down feeling—extraneous details have been eliminated. Accessories are strong, but there are fewer accessories to a look. It's all in keeping with the narrowness of line, the cleanliness of white and black. Even in makeup, there is a new working out of looks based on a few key—pared-down—basics. The surprise—and you'll see it later in this issue—you can get a lot more from a lot less.

The bathing suit of the season is a maillot . . . often in the "color" of the season—white. And for once, there are a number of beautiful, sleek white bathing suits from which to choose. There are maillots in black, sometimes touched with bright-color accents. There are fewer exaggerated shapes: instead, there are prettier necklines and, the most inviting change, there are many things "happening" in the back—a variety of cut-out, crisscross, and strapped backs. (Things "happen" in back other places as well this summer. There are bareback tops held at the neck, at the waist, all opened in-between; there are blouses unexpectedly slit in back . . . covered dresses deeply V'd in back . . . jackets with a surprise open "twist" in back).

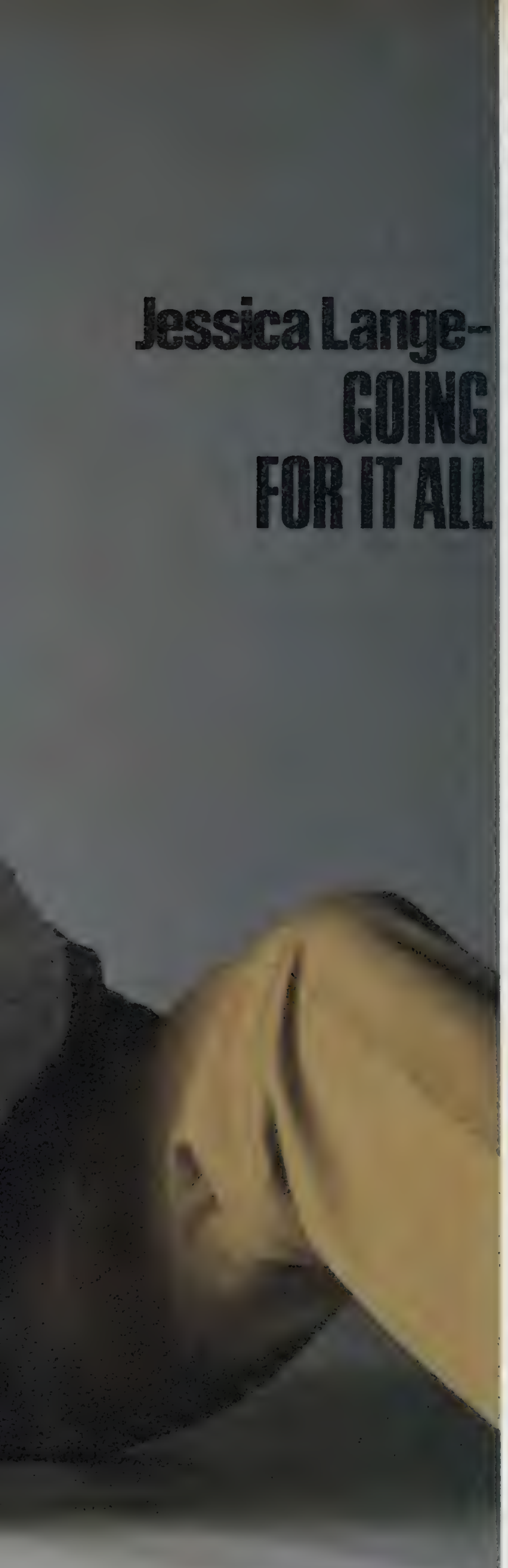
What comes first today in the world of fitness—a "first" priority in and of itself—a new emphasis on strength and stamina, on energy. The whole modern approach to "beauty" is from the inside out; it starts with the essentials. And now, more than ever, energy and stamina are absolute essentials, musts. We're not talking about the kind of strength needed to lift hundred-pound weights or to qualify for the Redskins' defensive line, but the strength (and its accompanying confidence) needed to help you through week after hectic week of work/home/family/personal responsibilities. And, at a certain point, the only things that get you through at all are precisely this kind of strength, this sustaining energy. The good news: We now know more about these qualities—what it takes to get them, to maintain them; there's even a way to lose weight and not lose energy—all of which you'll be reading about later in the issue. The best news: the more you can do, the more you want to do, the more you will do . . . it's the way every one of us can go for it all!

Jessica Lange—GOING FOR IT ALL

For Jessica Lange, whose story starts on the following page, this is the year, the moment—her chance to take it all. No question: she has become a highly visible symbol for the changing image of women. Starting here—and throughout this entire issue—a look at other changing images...in beauty and in fashion. The first, one that focuses on energy, on stamina and strength: it's "beauty" based on a healthy regard for our bodies, a more sophisticated understanding of what really matters. And in fashion today, a series of new images. There's a new framework that allows for contrasting options to co-exist, that allows for a range of looks from the most seductive evening dress to the most rugged warm-up, from the classic to the offbeat. There are different moods, different moments in dressing, different roles —all gloriously portrayed on these twelve pages by Jessica Lange...and photographed by Bert Stern

In her favorite role: Jessica Lange and daughter Shura. Just glimpsed—a most beguiling, most feminine way to look at night—Ungaro's lace-and-pearl confection of a dress. All pages, makeup by Tyen of Paris. Hair, here, done by Sam McKnight.

Bert Stern



Jessica Lange—GOING FOR IT ALL

"In your twenties, you're buffeted around. 'I'm not pretty?' 'I am pretty?' 'Oh, I am talented?' 'I'm smart, maybe?' Forget it"

So says Jessica Lange, with hindsight. But there's nothing forgettable about her. She's comfortably a heroine at a time not exactly brimming over with heroes, much less ones of a female sort. Women identify with her—on-screen and on a more immediate level—though she's an unconsciously dishy blond star. This year's star—with two of the best-crafted screen women: *Frances,* the tortured, somewhat tortuous character that was actress Frances Farmer, and the soft, sympathetic foil to Dustin Hoffman's *Tootsie,* a part dangerously close to classic fluff. But when a make-up-less—sweatsuited—Jess slumps into a sofa in that movie, she tells you more about being female than Dustin's beruffled Tootsie will ever know. Perhaps that's why you like her so. That and the fact that it's from an actress who, till now, has played her most memorable scenes lying down: Jessica Lange—temptress—in the paw of *King Kong,* or splayed on a kitchen table with Jack Nicholson in *The Postman Always Rings Twice.*

There are real problems in casting The Modern Woman—a Bronze Age notion at odds with the many women we all are—but if the mold were made, Jessica Lange could model for it easily. Model strictly on life facts: Thirty-four this year, once married, now divorced, she's mother to two-year-old Shura—a doll-sized beauty, daughter of the dancer of our times, American Ballet Theatre artistic director Mikhail Baryshnikov.

Honest-eyed, independent, Jess is now just coming into her work—and she's had to work for that opportunity; a baby-boom rebel, she protested in the '60s, ran away to Paris; now home, at least for serene moments—is a log cabin among Minnesota lakes. When she talks about the land, it's with *Grapes of Wrath* intensity; her dirt-road voice goes deeper, gravelly. Grand statements, just as often, come with a laugh.

In these cardboard-figure days, there are, it seems, simply thoughtful women—considering things we all are. Starting on the next page: Jessica Lange. —KATHLEEN MADDEN

A change of mood—from lace and pearls (on the previous page)—to a casual way of dressing borrowed from a man: the classic white shirt . . . the perfect khaki trousers . . . the clean, straightforward style. Shirt, Paul Stuart; British Khaki by Robert Lighton trousers. Bracelet, cuff links, Barry Kieselstein-Cord. Hair, Sam McKnight. Details, stores, last pages.

Bert Stern

Q: How do you decide at what point, "This is my life, this belongs to me, this doesn't belong to anybody else?"

Jessica Lange: I'll talk about my work; I'll talk about certain areas of my private life. There are other areas that I just don't think it's wise to have be public information—relationships or whatever.

Q: Then talk first about your work: *Frances* is a very upsetting movie—the disintegration of a woman, the victimization of a woman. How can you walk away from that?

Jessica Lange: I haven't been able to. Doing *Tootsie* took my mind off it immediately, but not quite. And as time's gone on, I find Frances Farmer's whole story and her whole person keeps seeping back in. I'm always thinking about Frances, it seems.

Q: Does it change you?

Jessica Lange: It changed my personality when I was shooting the film, that's for sure. I adopted a lot of her characteristics. I still react to certain things the way she did. I'm less easy than I was before, less likely to let something slide by.

"People who can't deal with being alone settle for things in life that they shouldn't. They settle for a partner who's not right, settle for a job that's not right. They settle — right down the line"

"I don't believe in working at a relationship. I work other places; I don't want to work there"

Q: How do you go from a woman like that—strong, independent, a fighter—to *Tootsie*'s Julie, someone who's the . . .

Jessica Lange: Other end of the pole? What we dealt with in *Tootsie* is light romantic comedy; what we dealt with in *Frances*—that's a life and death situation, that's betrayal and rage, the destruction of a human spirit. They're not comparable in that sense. But Julie was in pain, too. She just approached it in a different way. This girl dealt with her pain by being anesthetized, really. A little wine. . . .

Q: She didn't know how to be alone. Is that common in women?

Jessica Lange: I think it is. I remember the first time I decided to go on my own and went to live in Paris. I went there with very little money, one suitcase, not knowing anybody; and there were times when I'd sit in the window of my little apartment and think, "Now this is something I really have to get over." Because the loneliness was so acute. It was painful. I feel that I worked through it; but every once in a while in life, it will just overwhelm me: The fact that . . . I think basic human nature is one of aloneness; there's just a real melancholy loneliness to living. And, you know, you either learn to deal with it or you don't. And I think people who can't deal with being alone settle for things in life that they shouldn't. They settle for a partner who's not right, settle for a job that's not right. They settle—right down the line. But then . . . then you've got these little creatures, like Shura . . . [her baby daughter].

Q: Who won't leave you alone.

Jessica Lange: You just *wish* to be left alone once in a while.

Q: Do you think of yourself as a feminist?

Jessica Lange: You know, I never had; but lately, I have more and more begun to feel that. Because I'm just now beginning to see how my life was outside of my control for the first, like, thirty-three years of it. And largely dictated by men, which I hate to admit. But it's true: in relationships or by people I worked for. Men are in power, you can't deny it. I can't really say that I'm a feminist because I'm in a different situation than a lot of working women. I work as an actress. Obviously, even the top actresses don't make what the top actors make. But there's not the kind of job discrimination that you find in other areas, because you have to have ac-

Bert Stern

tresses unless you want Dustin Hoffman to play Ophelia.

Q: A lot of that power we simply bequeath to men.

Jessica Lange: Absolutely. And that's what is so angering. I was raised in a family where the man was all-powerful and the woman worked for him. And I've seen that in all the different areas of my relationships. I still find that I'm trying to figure out my mother's and father's relationship. In my own life, it's been impossible for me to settle it, to get it straight how it's supposed to be. I really feel that I've—I shouldn't say "wasted time and energy"—but I wish I could have gotten on the path earlier. I wish I hadn't let my life be regulated from outside as much as I have. I let things go by in my twenties that I would never, never put up with now. I don't know if that means an advent of feminism in my life or not.

Q: Or just being older?

Jessica Lange: And knowing what you want, what's really important, and what you've already eliminated. I've eliminated an awful lot.

Q: Women still talk in terms of having it all. Do you feel you have everything, you can have it all?

Jessica Lange: God, no! I feel that I'm just now teetering on the brink of hitting the right path. Just at the first foot of self-genesis, of knowing what's possible. We live so little of what we're capable of. We know so little of what we should know in the realm of the mind or the spirit. We walk around in a dulled state 90 percent of the time. Sure, I can look at certain things and say, "Okay, my career now is at a point that I want it to be."

Q: You can't complain about that.

Jessica Lange: No. And I can't complain about that little creature who's in the other room. I have a wonderful family and home. But there are areas that I don't think have been touched on yet, that have to do with self-realization.

I think it's a very long, painful, and sometimes tedious discipline; but that's what interests me now. Because if I can follow that path it's going to spill over into other areas of my life: It's going to make me a better mother, a better artist, a better partner. I really want to open up—to open my heart, you know? You can begin to sound a little flaky; I don't mean to do that. But recently, I have felt that my life has to go into some sort of spiritual area. I don't mean religious; I don't necessarily mean that I'm going to join a church and sing in the choir. But I think that's where the investigation has to be.

Q: What have you ruled out of your life?

Jessica Lange: When you start to divide your time between work and your child—between work and family—that immediately eliminates a great many things. You don't have time. Doing *Frances,* we were working twelve hours a day. The only thing I wanted to do when I "wrapped" on the set was to go home and spend some time with my baby. I didn't see anybody; I had no social life. Now, I'm extremely restless if I have to sit down at a dinner.

It's not that I don't enjoy people's company anymore, because I do; but it seems there are more productive things. I'm beginning to feel there's less time, and more things to do. That has a lot to do with a child, raising a child. And now I'm thinking very seriously about adopting before I have another child of my own. I look at Shura, and I see that she's been given so much: Because of her parents, because she is who she is. She came into this world materially fortunate; I think we have so much, we could very easily share it. So I keep seeing myself *filling* up my life. First of all, I had a dog. And then I had a dog and a baby. Then as soon as we got settled I wanted a cat to round out that. And then a bird. We just keep adding on.

"There was a time when I hoarded; when I wanted, I scrounged. Sometimes, I would look in my closet, and there wasn't much there. But it was, 'These things are mine' "

Q: Isn't that a very basic nesting instinct all women have?

Jessica Lange: Since I've never really settled down, they're my home. This little traveling menagerie becomes my home wherever I am. If I'm on location for longer than two weeks, then we're *all* moving together. But I also think it's a choice of not being alone anymore. It goes back to what we were talking about: of learning to deal with the loneliness. Okay, you might learn to deal with it and it might not frighten you anymore. But it's not necessarily a choice you would make in life—to live forever alone. I like being surrounded by voices and laughter and sounds.

Q: But you've chosen not to be married. Do you ever think about being forty and alone?

Jessica Lange: Not that I worry specifically about being *(Continued on page 374)*

JESSICA LANGE— GOING FOR IT ALL

Another way of dressing for day—a little more unexpected, a lot more body focused. *Left,* from Norma Kamali an off-the-shoulder white top; narrow matching pull-on skirt; skimpy black snap-front tank. . . . By way of contrast, the classic ease of a perfect warm-up—*right,* in white. An option that goes on forever. This, from The Unicorn & The Rainbow. Details, stores, see last pages. *Beauty Note:* The best makeup range for day—the most natural looking. For the kind of soft, neutral look, *left*—Clinique's Pink Bronze Colour Rub, Tawnied Blush, Honey Ginger lipstick. Hair, on both these pages, Sam McKnight.

Bert Stern

Bert Stern

JESSICA LANGE— GOING FOR IT ALL

Different moods of dressing . . . for different moments. Nothing—no one—is typecast. No two things are mutually exclusive. The delight: you can go for it all! On the gentler side of evening, *left*—the softness, the understated luxury of Emanuel Ungaro's ravishing pleated white pyjama . . . A different attitude—clean, crisp, dashing—*right*—and an irresistible classic: the quintessential Chanel pants suit in modern terms by Karl Lagerfeld in sharp black and white. Hair: *left*, Sam McKnight; *right*, John Sahag. Fashion details, last pages.

Bert Ste

JESSICA LANGE—GOING FOR IT ALL

The quiet charm, *left,* of Jessica . . . being Jessica. She has, someone remarked, "the kind of face for which the camera hungers." The single accessory: Barry Kieselstein-Cord's gold-link charm bracelet. When the time is right for something all-out dazzling . . . sizzling . . . a dress as seductive as a dress can be, *right:* Saint Laurent's prophetic shape—leggy, small, body-close, with shimmering mermaid scales, the surprise of a bare back. Earrings, Paloma Picasso for Tiffany. Hair, *left,* John Sahag; *right,* Sam McKnight. Details, see next to last pages.

Real-life fitness: going for it!

By Edith Loew Myers

The changing—strengthening!—of women's bodies not only reflects our changing attitudes but helps to develop new ones: increased confidence and well-being, a sense of mind/body oneness...

A curious offshoot of today's involvement with fitness is the way it's talked about—a cross-country skier speaks of the calm and exhilaration, the feeling of strength and optimism and almost Nirvana-like sense of oneness with everything pleasant and lovely; a runner, staying the course, describes the euphoria of achievement, the pride in her body's competence—passionately, even mystically. No doubt some of this "high" talk has to do with the release of endorphins, those pain-killing, bliss-producing substances in the brain that scientists tell us can be triggered by vigorous exercise. But even allowing for that, there is a quality of awe and discovery in the language of well-being that sounds as though to feel fit and healthy and good about your body were an experience too rare and wonderful for everyday words. And in fact, for most women it probably is.

Obviously, this doesn't mean that women have never been aware of their bodies before or worked on their bodies before, but how much more in desperation than in delight! One exercised or dieted because not to do so was to risk losing your figure and, by extension, your youth, your sexual attractiveness, and, ultimately, your man. Not that such concerns no longer exist; women haven't stopped caring about how they look to others. The point is that they seem to have begun to care about how they look for their own sakes—have begun at long, long last to take pleasure in using their bodies to look the way they want to look and to feel the way they want to feel.

This pleasure suggests not an ego trip but, in the words of Mio Fredland, M.D., assistant clinical professor of psychiatry at The New York Hospital-Cornell Medical Center, "a healthy body-narcissism, which means that you have an appreciation for yourself. And that means the inside and outside of your body—all the parts of your body: your heart and your brain and your senses and your lungs and your muscles and your bones and your skin and your hair and your parts that give *(Continued on page 372)*

THE NEW STR

Today, women want no-frills products that perform, that work for them—and the lives they lead. Case in point: Maybelline's unscented Moisture Protective Facial moisturizer—with minimal (SPF2) sunscreen protection. Tank top by Circle; details, stores, next to last pages. Hair, all these pages, by Sam McKnight; makeup, Linda Cantello.

ENGTH APPEAL

Bruce Weber

The modern element
in "beauty" today:
products with multiple
benefits. Latest example:
Estée Lauder's
Spray-On Sun Oil—
delivering sunscreen
(SPF8), emollience,
and skin polish
in a single ultra-light,
nongreasy spritz . . .
OMO Norma Kamali
bathing suit.
Shanghai'd by Bowman
Trading T-shirt.
Details, stores,
next to last pages.

FEMALE/MALE: BODY-COMPOSITION DIFFERENCES

REFERENCE WOMAN		*REFERENCE MAN*
AGE: 20-24		AGE: 20-24
HEIGHT: 64.5 IN.		HEIGHT: 68.5 IN.
WEIGHT: 125 LB.		WEIGHT: 154 LBS.
TOTAL FAT: 33.8 LB. (27%)		TOTAL FAT: 23.1 LBS. (15%)
MUSCLE: 45 LB. (36%)		MUSCLE: 69 LBS. (44.8%)
BONE: 15 LB. (12%)		BONE: 23 LBS. (14.9%)
REMAINDER: 31.2 lb. (25%)		REMAINDER 38.9 LBS. (25.3%)
LEAN BODY WEIGHT: 91.2 LBS.		LEAN BODY WEIGHT: 131 LBS.

THE WEAKER SEX?

Not so. Research shows that a woman has the potential to double her strength, and many women are proving it

By Jack H. Wilmore, Ph.D

Federal legislation regarding sex discrimination has created many new opportunities for females, but it has also raised many questions, and has focused on the physical abilities and limitations of women—both in the work place and the athletic arena. The obvious questions that come to mind: Are women physically capable of assuming these new roles as they take advantage of recent opportunities? Can they physically cope with the rigors of high-level competition? Can they ultimately obtain the same benefits from exercise and sport that men do; and, if so, are there special considerations that dictate a special training or conditioning program for them?

Job equality

During the 1970s and continuing into the '80s, problems surfaced with attempts to integrate women into traditionally male occupations—most notably in the fields of law enforcement and fire fighting. Most would agree that standards should not be lowered just to satisfy legislative mandates for equality and opportunity of employment; when life and personal property are at stake, appropriate standards must be maintained. The issues now being debated: What constitutes an "appropriate" standard? How do you accurately—and fairly—evaluate an individual's ability to meet that standard once it's been established? Few women were able to pass the physical and eligibility tests administered by most fire-fighting and law-enforcement agencies, which led to court cases in some cities (New York was one) challenging the job-relatedness of existing tests. With new physical-eligibility tests—more closely related to actual job requirements—more women are passing, but there are still many who fail.

Equal performance?

Why are women failing these basic physical-abilities tests at such substantially higher rates than men? In almost all cases, the high failure rate is directly related to a woman's inadequate strength. Which raises the question: Are women inherently weaker than men? Or, is their lack of strength related to their smaller body size? Research studies indicate that females are 40 to 60 percent weaker than males in upper-body strength, but only 25 to 30 percent weaker in lower-body strength. When expressed relative to body weight, women's lower-body strength is only 5 to 15 percent lower then men's—i.e., for a man and woman of the same weight, the man would have only 5 to 15 percent greater leg strength. When the extra body fat of the woman is subtracted and strength is expressed relative to lean body weight, the leg strength of men and women is essentially *identical*. This indicates that type and quality of muscles between sexes is similar.

What about upper-body strength? The wide differences noted above are reduced somewhat when strength is expressed relative to body weight, and reduced even further when expressed relative to lean body weight; but, nevertheless, a substantial difference between sexes remains. There are at least two possible explanations for this difference in upper- and lower-body strength. First, a woman has a greater percentage of her lean weight in her lower body. Second, a woman uses the muscle mass in her lower body to a much greater extent then she uses her upper-body muscle mass, particularly when compared to use patterns in men.

Female strength potential

Does this mean that women are destined to be the weaker sex forever? The answer: no! The reason: Recent research studies have shown that women—when appropriately trained—can experience substantial gains in strength. The Univer- *(Continued)*

Bruce Weber

(Continued) sity of California at Davis conducted several studies to determine if women could benefit from strength training. In the first study, national-class female track-and-field athletes were trained for a period of six months. The result: Upper-body strength increased by 15 to 44 percent; lower-body strength, by 16 to 53 percent.

The second study involved forty-seven non-athletic women who had never trained for a sport or activity. Following ten weeks of weight training, upper- and lower-body strength increased by nearly 30 percent. In both studies, along with substantial increases in strength, there were only minimal changes in the size of the muscles trained. The finding that strength can be increased substantially without increasing muscle bulk is an important one and is related to the hormonal differences between men and women. Testosterone, the predominant male hormone considered responsible for increases in muscle size, is found only in limited quantities in women—i.e., about 3 to 5 percent of the level found in men.

While these two studies proved that large increases in a woman's strength could be attained in a controlled laboratory-research setting, similar findings have also been found in the field. The Seattle Fire Department was mandated by the city's mayor and city council in 1975 to "get women into the next recruit class." Of the 127 women who originally applied, none passed the physical test. In desperation, Seattle altered its requirements to allow six women to be qualified for recruit training, but all six of the women eventually dropped out.

Realizing they had made a mistake, the Seattle Fire Department reversed their approach, maintaining their original standards, and initiating a five-month training program for those women who had passed the written test and were judged to have the physical potential to do the job with proper training. This approach has resulted in the recruitment of thirty-two female firefighters—all of whom have taken and passed the same strength tests as their male counterparts.

Based on such studies and tests, the results seem to indicate that women are weaker than men but that much of the strength difference between the sexes is related to size. With an appropriate strength-training program, however, women can make rather remarkable improvements in their level of strength.

Thousands of women are now taking advantage of the strength-training equipment available to them at health spas and fitness centers. *(Continued on page 375)*

To keep in mind when you're wrestling with sunscreen choices: you need different products for different body parts, depending on degree/length of exposure. Coppertone's For Faces Only compact targets an SPF6 nongreasy, no-alcohol sunscreen on the face, includes a lipgloss for sensitive ears, lips, and nose. Dance France black leotard. Details, stores, last pages.

Bruce Weber

Muscle-power exercise

Increasing your strength is only half of it. This kind of workout also improves posture, muscle endurance, body composition and shape!

The program here—put together for Vogue by fitness expert Jack H. Wilmore, Ph.D.—is a balanced, dynamic strength-training program that works both upper and lower body but concentrates on chest/arm muscles, where women are weakest.

Equipment: machines vs. free weights

Using free weights makes this program easy to do at home; but free weights can be dangerous, cautions Dr. Wilmore. When using them, always have at least one spotter (preferably two) available to hand you the weight, once you assume the correct position, and to take the weight away at the end of your lift. Without spotters, even the experienced lifter may get into trouble as she tires and loses control of the weight. Working out with a partner is a good idea—it's not only a "motivator," it's safer, too.

When strength-training machines are available, they are usually preferred over free weights for beginners simply for reasons of safety. *Note:* This program can be modified for machines—although to maximize benefits and avoid injury, follow manufacturer's recommendations carefully, and always have a pro both demonstrate and watch you perform exercises. (More on weight options, page 360.)

First moves

Start slowly, beginning with light weights, and progress to heavier ones at a comfortable rate. Five minutes of gentle warmups are a good idea and help to prevent muscle soreness (cool downs are not necessary). *(Continued on page 371)*

1. STANDING MILITARY PRESS

GOAL: To strengthen shoulder, upper-arm muscles—deltoids, pectoralis major, latissimus dorsi, triceps.

START: Stand with feet, hands shoulder-width apart, weight evenly distributed between arms and held at chest level; use an overhand grip; elbows are directly under bar.

MOVEMENT: With back straight, press weight over head, lock elbows at full extension; return bar to chest level.

NOTE: Isolate lift to upper body; keep knees locked; trunk back straight. *Don't arch back.*

5. TWO-ARM CURL

GOAL: To strengthen arm muscles—biceps and brachioradialis.

START: Stand with feet shoulder-width apart, weight held at waist or upper-thigh level using an *underhand* grip, hands shoulder-width apart.

MOVEMENT: Lift bar to position of full flexion (top); return to a position of full extension (bottom).

NOTE: Isolate movement to arms. Do *not* allow back to arch.

6. REVERSE CURL

GOAL: To strengthen arm muscles—biceps, brachialis, and brachioradialis.

START: Start with feet shoulder-width apart, weight held at waist or upper-thigh level using an *overhand* grip, hands shoulder-width apart.

MOVEMENT: Lift bar to position of full flexion (top); return to a position of full extension (bottom).

NOTE: Isolate movement to arms. Do *not* allow back to arch.

10. LEG EXTENSION

GOAL: To strengthen front muscles of the upper leg—the quadriceps femoris group.

START: Sit on the edge of bench or chair with knees flexed to 90°.

MOVEMENT: Extend leg outward at the knee joint until it locks into full extension. Return to starting position.

NOTE: Begin with 5 to 10 pounds of leg weights. Work up as you get stronger.

11. LEG FLEXION

GOAL: To strengthen muscles in back of the upper leg—hamstrings and gluteus maximus.

START: Lie on bench prone with knees fully extended.

MOVEMENT: Flex leg at the knee joint to a position of full flexion. Return to starting position.

NOTE: Begin with 5 to 10 pounds of leg weights. Work up as you get stronger.

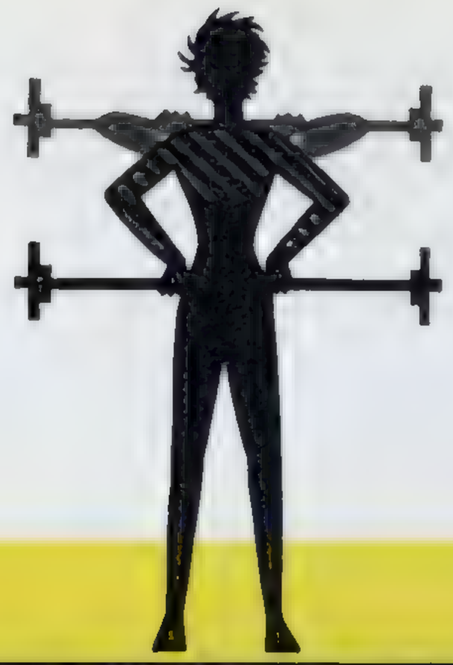
2. BENCH PRESS

GOAL: To strengthen chest and upper-arm muscles—deltoids, pectoralis major, latissimus dorsi.

START: Lie on bench with feet apart on floor, weight over head. Using an overhand grip, hands shoulder-width apart, lock elbows in full extension.

MOVEMENT: Carefully lower weight to chest, making brief and light contact with chest. Push upward, returning weight to original position.

NOTE: Isolate movement to muscles of the shoulders and arms. Do *not* arch back.



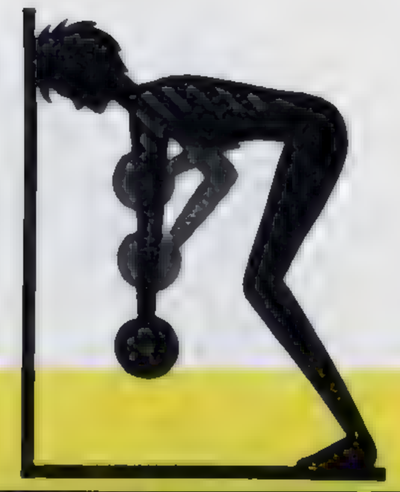
3. UPRIGHT ROWING

GOAL: To strengthen shoulder, arm muscles—trapezius, deltoids, biceps, brachioradialis, brachialis.

START: Stand with feet shoulder-width apart. Grab bar with an overhand grip, hands approximately 6 to 8 inches apart, bar resting at waist level.

MOVEMENT: Lift bar to chin with elbows extended outward. Return to starting position.

NOTE: Isolate muscles of shoulder and upper arm; do *not* involve the back.



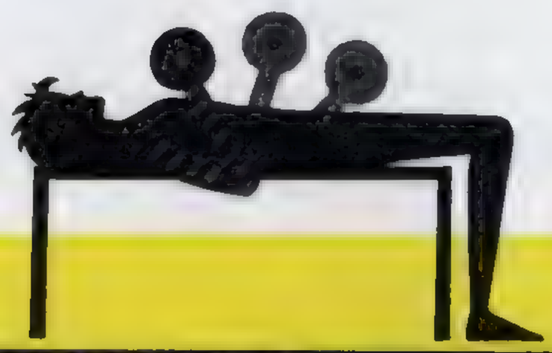
4. BENT ROWING

GOAL: To strengthen shoulder muscles—trapezius, latissimus dorsi, rhomboids, deltoids.

START: Bend forward at waist, back parallel to ground, knees bent to approximately a 45° angle. Grab bar with an overhand grip, hands shoulder-width apart. Allow bar to hang; place forehead against wall to eliminate back's involvement.

MOVEMENT: With bar hanging and elbows at full extension, lift bar until it makes brief and light contact with chest. Return to start

NOTE: *Do not involve your back.*

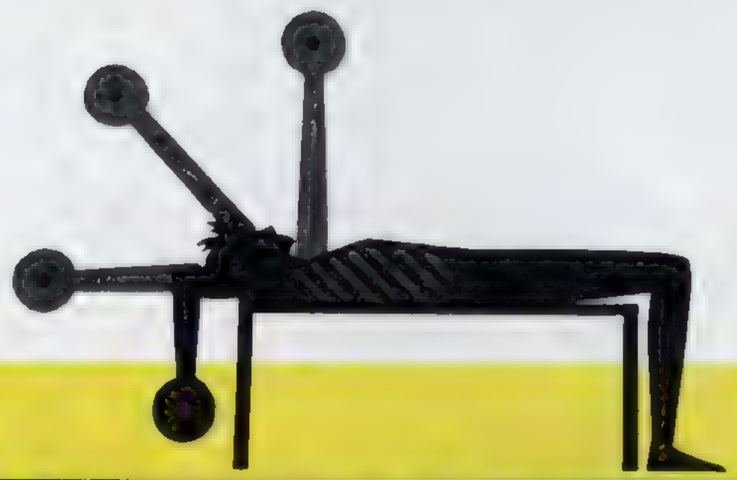


7. TRICEPS EXTENSION

GOAL: To strengthen the muscles of the arms, —, deltoids and triceps.

START: Lie on bench, with head at edge of bench. Grab bar with an overhand grip, hands shoulder-width apart, elbows flexed as fully as possible with bar on chest.

MOVEMENT: Bring bar slowly forward as far as possible until it comes to a rest on thighs. Return bar to original position.



8. BENT-ARM PULL-OVER

GOAL: To increase strength of chest muscles—deltoids, pectoralis major, latissimus dorsi, serratus anterior.

START: Lie on bench. Grab bar with an overhand grip, hands shoulder-width apart, arms fully extended over head.

MOVEMENT: Lower bar slowly behind head and down as far as possible with elbows coming to a position of full flexion; return bar to original position with elbows locked over head in full extension.

NOTE: Be extremely careful with this lift, as the weight moves directly over the face.

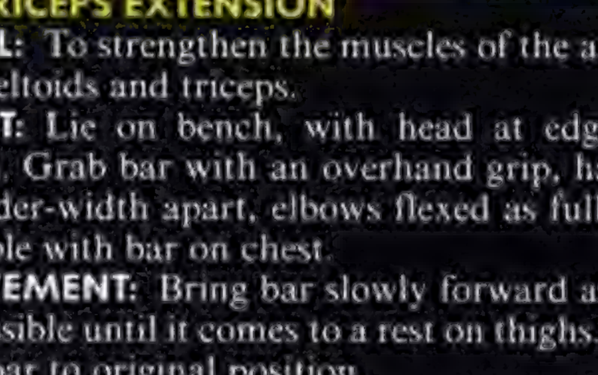
9. HALF-SQUAT

GOAL: To strengthen lower-back and leg muscles—gluteus maximus, quadriceps femoris, abdominals, and erector spinae.

START: Stand erect with bar resting comfortably on shoulders. Use an overhand grip, with hands and feet shoulder-width apart.

MOVEMENT: Lower the weight by bending at the knees to a 90° angle. Return to upright position.

NOTE: Padding bar may be necessary to keep it from digging into shoulders. Do not exceed 90° of flexion! Have full control of the weight.



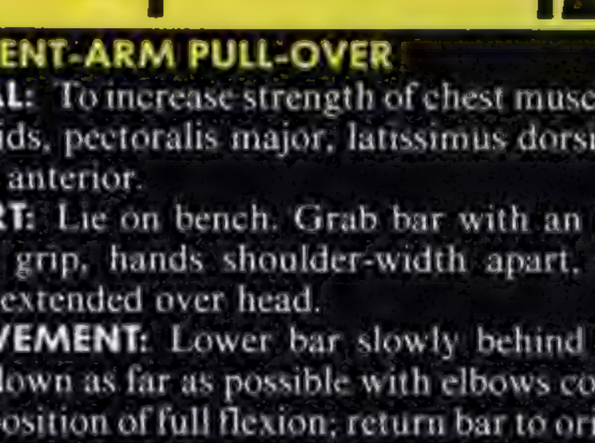
12. WEIGHTED SIT-UP

GOAL: To strengthen trunk muscles—rectus abdominus and obliques.

START: Lie supine on an inclined board, knees locked forward in full extension, a weight held behind the neck.

MOVEMENT: Bend knees and curl forward slowly, touching elbows to bent knees. Return to starting position.

NOTE: Begin with 2½ pounds and build up. Stronger women can use 10 to 15 pounds.

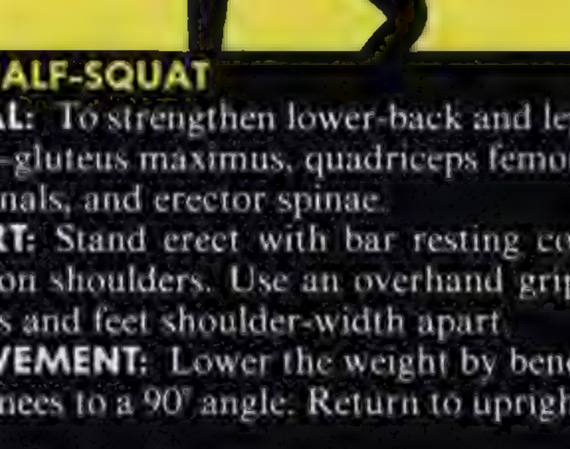


13. LATERAL ARM RAISES

GOAL: To strengthen shoulder muscles—deltoids, trapezius, and serratus anterior.

START: Stand with feet shoulder-width apart, arms along sides, holding dumbbells.

MOVEMENT: Raise arms out to sides, maintaining the elbows locked in full extension; return to starting position.



14. BENCH-LYING LATERAL ARM RAISES

GOAL: To strengthen shoulder and chest muscles—deltoids, pectoralis major, and serratus anterior.

START: Lie supine on bench with arms extended to sides, dumbbells grasped firmly in each hand.

MOVEMENT: Raise arms sidewards to an overhead position, keeping elbows locked in full extension. Return to starting position.

Bruce Weber

A woman who's interested in fitness works out, watches what she eats, makes sure she gets enough B_2-rich foods like milk. She's interested in skin fitness, too, and as a means to that end might use a moisturizer that contains sunscreen ingredients. One such: Revlon's Formula 2 Normal To Dry Moisturizer.

HIGH-POWER DIET

The active woman's diet that lets you lose pounds without losing energy. Its secret: balance plus plenty of the "stamina vitamin" B_2 that's packed into dairy products, enriched cereals

By Daphne A. Roe, M.D.

While everybody needs food energy sources—the protein, carbohydrate, fat, vitamins, minerals, and trace elements essential to the body—women have special nutritional needs. You need calcium to diminish the risk of bone loss (or osteoporosis) as you get older; iron to offset iron losses through menstrual bleeding and to prevent anemia; folic acid to ensure normal cell regeneration, somewhat more if you're on the Pill. You also need the B vitamin riboflavin (B_2), which, besides being necessary for skin's healing, is essential for efficient energy utilization.

In the past five years, in the Division of Nutritional Sciences at Cornell University, we have been studying life-style factors that influence riboflavin requirements of young women; we have shown that the 1980 Recommended Dietary Allowances for riboflavin are inadequate. Factors shown to increase riboflavin requirements include exercise and weight loss. However, the RDA for riboflavin is insufficient for young women even when they are not exercising regularly and even when their weight is stable.

For women who are exercising regularly—daily or almost daily—doing half an hour of jogging or forty-five minutes of aerobic dance, for example, requirements for riboflavin are *(Continued)*

(Continued) about *twice* the RDA, which is now 0.6 mg. per 1000 calories of food consumed. Riboflavin, like calcium, is best obtained from milk, cheeses, and yogurt but is also in enriched bread and cereals. Other foods rich in riboflavin include calf's liver and fortified breakfast cereals.

Milk intolerance may make it impossible for some women to drink milk or to drink enough milk to meet their needs for calcium and riboflavin. Those with severe lactose intolerance or milk allergy must get their calcium and riboflavin needs from mineral and vitamin supplements. While a daily multivitamin tablet such as Gevral (Lederle) will supply daily riboflavin and iron needs as well as your needs for other vitamins, it will not supply calcium needs unless at least two-thirds of the calcium requirements are supplied in the diet. Calcium lactate is an inexpensive source of calcium, and nine tablets provide for your total daily calcium needs. Whether or not you need vitamins or mineral supplements while you are on our reducing diet depends on the composition of the diet, not as planned, but as you consume it. If eaten as presented—that is, you eat everything on the diet—our diet covers all nutrient needs for the active woman between twenty-three and fifty who is not pregnant or breast-feeding.

Exercise should be a part of a weight-reducing regimen. When your level of exercise is increased, more energy is burned up, and this contributes to weight loss. Initially, there may be a slight gain in weight owing to the replacement of fat by muscle tissue, which weighs more. If you are going to lose weight by exercise, exercise must, of course, be over and above the physical activity that you are currently undertaking for weight maintenance.

To keep in mind, whether you're reducing or not: as energy requirements increase with exercise, there is a concurrent and proportional increase in your need for certain B vitamins including thiamin (vitamin B_1) as well as riboflavin. If you follow a nutritionally adequate reducing diet like the one at right, there is no special need for you to modify your protein, carbohydrate, or vitamin intake when you exercise. ("Eat for Energy," *far right.*)

Our seven-day, 1200-calorie-per-day diet will meet most of your nutrient requirements while enabling you to lose about two pounds per week. Coffee and tea are interchangeable. You will probably lose weight more rapidly during the first few days because you have eliminated high salt foods and are losing water.

Daphne A. Roe, M.D., *is professor of nutrition at Cornell University, Ithaca, NY.*

1

BREAKFAST
1 cup milk (1% fat)
1 bran muffin
1 pat margarine
1 cup black coffee

LUNCH
6 ounces roast chicken
4 spears asparagus
¼ head lettuce
1 peach
1 glass iced tea

DINNER
3 ounces Swiss cheese
1 thick slice tomato
2 slices whole-wheat bread
1 cup blueberries
1 cup plain yogurt
1 cup black coffee
SNACK
1 cup tomato juice

2

BREAKFAST
1 cup orange juice
1 cup raisin-bran cereal
1 cup milk (1% fat)
1 cup tea

LUNCH
½ cup cottage cheese
1 wedge lettuce
½ small tomato
1 tablespoon salad dressing
1 slice whole-wheat enriched bread
1 cup milk (1% fat)

DINNER
3 ounces lean roast beef
½ cup each cooked spinach, carrots
1 cup fresh strawberries
1 cup black coffee
SNACK
1 cup orange juice

3

BREAKFAST
½ grapefruit
1 slice whole-wheat toast
1 pat margarine
1 tablespoon marmalade or jelly
1 cup milk (1% fat)

LUNCH
Grilled cheese sandwich:
2 ounces cheddar cheese
2 slices whole-wheat bread
1 pat margarine
1 cup cherries
1 cup tea

DINNER
½ cup tuna-fish salad
1 small tomato
6 cucumber slices
¼ head lettuce
SNACK
1 cup ice milk

4

BREAKFAST
1 cup orange juice
1 cup Total cereal
1 cup milk (1% fat)
1 cup coffee

LUNCH
1 cup Gazpacho
2 Ry-Krisp
1 cup tea

DINNER
3 ounces calf's liver
½ cup cooked lima beans
½ cup cauliflower
1 pat margarine
12 ounces ginger ale
SNACK
1 apple

5

BREAKFAST
1 cup grapefruit juice
1 blueberry muffin
1 tablespoon jam
1 cup black coffee

LUNCH
1 cup Chilled Cucumber-Yogurt Soup
4 salt-free crackers
1 apple
1 glass iced tea

DINNER
4-ounce veal patty
1½ cups fresh spinach and mushroom salad
1 tablespoon low-calorie salad dressing
SNACK
1 cup buttermilk

6

BREAKFAST
1 cup pineapple juice
1 corn muffin
1 tablespoon jelly
1 cup black coffee

LUNCH
1 bagel
½ small package cream cheese
1 cup grapes
1 cup ice milk

DINNER
5 ounces Shrimps Adriatic
1 cup Zucchini Salad
¼ honeydew melon
1 cup black coffee
SNACK
3 sesame crackers
1 cup milk (1% fat)

7

BREAKFAST
1 cup orange juice
1 banana
¼ cup dates
1 cup milk (1% fat)

LUNCH
½ cup cottage cheese
4 small Matzo crackers
6 carrot sticks
¼ cantaloupe
1 glass iced tea

DINNER
Shishkebab: 6 ounces lean beef; 1 sliced thick tomato; ½ cup fresh mushrooms; 1 sliced pepper; ¼ small onion
½ cup broccoli
5 ounces wine
1 cup black coffee
SNACK
1 apple
1 cup frozen yogurt

Bruce Weber

EAT FOR ENERGY? SEVEN MYTHS

"There are no miracle foods for energy or strength; there *is* a need for everyone—especially someone participating in strenuous sports—to eat a well-balanced diet," according to Ann Grandjean, M.S., R.D., nutrition consultant to the Sports Medicine Division of the U.S. Olympic Committee.

To set the record straight about seven common myths:

1) *Increasing protein intake above your needs builds muscles.* Fact: After adulthood, only exercise builds muscles.

2) *Sugar is the perfect quick-energy food.* Fact: While sugary foods can boost blood sugar and give you a temporary lift, they do not build stamina. Most energy comes from "food energy" stored in the muscles for several hours or even several days. It is true, however, that the American diet should be higher in complex carbohydrates, good energy foods over the long run.

3) *Sweets are bad for us.* Fact: Athletes or strenuous exercisers may find that the concentrated carbohydrates of an *occasional* sweet snack fit in well with a moderate eating plan. Experts agree that there should be no banned foods, but that everything should be eaten in moderation.

4) *More vitamins equal more energy.* Fact: Vitamins help our bodies to metabolize other substances—but they are needed in relatively small amounts compared to the megadoses many Americans take. (The two problem areas for women: iron and calcium, of which most women do not get enough on a daily basis.)

5) *Athletes need more vitamins than others.* Fact: "There is no scientific proof that modifying a well-balanced diet will improve physical performance," says Grandjean. (Regular exercise does, according to some experts, increase B_2 needs—see *High-Power Diet.*)

6) *Water during exercise is harmful.* Fact: The opposite is true (see page 358).

7) *Salt tablets prevent fatigue.* Fact: They can exacerbate dehydration, not add energy. The only time you might need them: under extreme endurance or environmental conditions—such as a long-distance desert run.

What women want most from cosmetics today: protection and performance in the face of sun, wind, and heat. Standout in that category: Max Factor's "improved," sheerer Waterproof Active Protection makeup. All these pages: Hair, Sam McKnight; makeup, Linda Cantello. Fashion, accessory details, stores, last pages.

ANATOMY AND DESTINY

Why are women working out, getting strong? Because we have figured something out: Freud was right after all—anatomy *is* destiny. We are altering our anatomy to change our destiny...

By Barbara Rose

The air is heavy and moist with sweat. A powerfully muscled instructor bellows out instructions: "Chest up, step high, keep in line . . . you over there—shoulders back—hup, two, three, four." The tempo picks up, the voice is more authoritarian, the formation tighter, the movements more synchronized: "HIGH! I said over there—and keep it up. . . . I mean UP!"

The Marine Corps training program, you think? Not at all. This is a typical aerobic workout class American women are signing up for by the millions. And I, like many of you, am one of them. I am the one in the standard black leotard in the last row, trying to look as inconspicuous as possible. And I am thinking, as I attempt to overcome the clumsiness that has plagued me all my life: These women are not working out here to look svelte, and neither am I; we are in training. But, I wonder, what are we in training for? We are here, it suddenly occurs to me, because we have figured something out. We are consciously engaged in changing the shape, structure, condition, strength, durability, and stamina of our bodies. We are doing it because we realize that Freud was right: "Anatomy is destiny." Thus, it is logical that the only way to change female destiny is to deliberately alter the female anatomy.

As a child, I thought the only difference between the sexes was that they had different kinds of genitals, and it didn't occur to me that one kind was better. I was the oldest in my "gang," which consisted of my brothers, my cousins, and the other kids on the block, who were all boys. We played tackle football on our big lawn, and I got to call the plays. Nobody told me girls didn't play football. You can imagine my shock when my father took me to see the Redskins for the first time, and I realized there were no women on the team! We had season tickets to the Redskins games, but after I found out that there were no women on the team I could identify with, I stopped going. I lost interest in other sports and cowboy movies for the same reason. I certainly couldn't imagine playing a male role (I knew I wasn't Gary Cooper), and I could not understand why Marlene Dietrich was worrying about the boys in the back room when she should have been out herding cattle.

In her important new book, *Like Father, Like Daughter* (to be published in June by Little, Brown), Suzanne Fields, Ph.D., analyzes the formative relationships between women and their fathers. She finds, not surprisingly, that this relationship determines not only a daughter's capacity for success in the world, but also her attitudes toward all men. Other researchers have concluded that successful women identify with their fathers, rejecting their mothers and consequently their own femininity; but, for Fields, it is the father's supportive attitude, rather than his aggressive example or his "enviable" penis, that is crucial to the achievement of women in all areas.

Reading the book made me reflect on my relationship to my own father. I realized that the greatest thing he did for me was not to treat me differently from my brothers. The three of us were always to be considered equals, although my father did confess he thought I would have been the best lawyer. I recall with particular clarity the memory of Dad returning from a trip with presents for us. As always, he gave us the same presents. This time we all got boxing gloves. After I punched out my older brother, we were only allowed to attack the bag.

While my mother squealed caution from the sidelines, my father taught me how to ride a bike. (A girl's bike, I hasten to add.) When I fell off, injuring myself badly enough to bleed and feel very dizzy, he ordered me to get back on immediately. I tottered around in

agony, still bleeding, trying to ignore my mother's pleas for mercy. After I could balance well enough to ride back and forth twice down the alley, my father said I could go in and wash up. Fields makes the point that little girls are taught that Daddy responds to crying and they are led to believe exhibitions of weakness and dependency are endearing to the majority of fathers. My father did not believe in different standards of behavior for me and my brothers. We were all taught that the capital crimes in our family, indeed the only things we were ever punished for, were lying and tattle-telling. I suppose it was a kind of stoicism he was trying to ingrain, and I guess it worked: you never lie, you never blame somebody else for your problems, and you never, never quit, no matter how tough it gets.

As a moral virtue, stoicism has its origin in ancient Greek philosophy. The ideals of stoicism were, of course, brought to bear in battle, but they were learned in gymnasia where youths perfected their bodies and prepared for the games that were an estheticized, non-violent form of combat. Endless are the scenes in literature and art of Greek *ephebes* toning up their glorious bodies; but the closest a Greek woman seems to have come to this early form of jock club activity was to serve as a bath attendant. Not only was Penelope at home weaving while Ulysses was out exploring and conquering, she also seems to have been sitting around and doing her hair and makeup while he was getting himself in shape to face the human, monstrous, and divine adversaries who might get in the way.

All athletes are stoic by virtue of their disciplined training of the body. In turning to vigorous physical activity, and demanding more and more of their bodies, straining and stretching, trying constantly to do more, to expand their capacity for endurance and increase their physical stamina, women are becoming more stoic in their attitudes. This stoicism is reflected in many areas, including politics. For example, can anybody imagine an American woman candidate in 1984 crying on television because her side lost? Genuine sorrow is one thing, but crybaby tactics that used to elicit sympathy from mommy and daddy are out. Because women are not crying and not quitting when they lose, they are becoming more credible across the board. Agree or not with the politics of Sandra Day O'Connor, Millicent Fenwick, and Jeane Kirkpatrick, you've got to admit they have never publicly exhibited hysteria, or any other kind of out-of-control behavior. Indeed, if anyone seemed to have been suffering in the Alexander Haig vs. Jeane Kirkpatrick confrontations, it was Haig who appeared to show symptoms of the infamous "P.M.S."—pre-menstrual syndrome.

Which brings me to another reason why women must change their bodies if they want to alter their destinies. There is no way of getting rid of the female biological cycle that begins with menstruation, may include childbirth, and ends with menopause. Nor can I imagine why anybody would want to, although some appear to believe that the processes involved with reproduction are so debilitating for women that they prove a problem in the workplace. Certainly you feel weak if you are weak. If you are conditioned to complain, you complain. We now know, however, that many of the ailments and complaints associated with what used to be called "the curse" because it was so noxious are the result of a poor diet and lack of exercise. Weak muscles, especially slack stomach muscles, can make menstruation and childbirth more difficult and painful. Proper diet and a strong body, however, go a long way towards alleviating if not eliminating the "trials" women were made to feel they were inexorably fated to bear. As for the depression and mood swings associated with female cycles, have we not found that aerobic exercise and diet actually alter the brain chemistry creating mood?

Lately, one has the feeling that the media have been selling rather than reporting on P.M.S. as part of a large-scale effort aimed at getting women off their feet and once again onto their backs. Persuading women to retire from the work force, either temporarily to tend their faulty plumbing or permanently to raise a family, is, needless to say, the quickest way to cut the unemployment statistics.

Competition by women with men for jobs is the most *(Continued on page 376)*

NASA

NASA

Wide World Photos

Tom Kasser/Gamma-Liaison

Womanly feats of muscle and daring. *Clockwise, from the left:* Astronauts Anna Fisher, M.D., T-38-buckled; Mary Cleave, Ph.D., parachute-harnessed. Lynn Stover, firefighter; future police, San Bernardino, CA—10-15 percent female candidates.

THE
NEXT
DIMENSION

On these six pages, from Japan . . . a new strong bravura "style" . . . a free-wheeling way of wrapping and fitting the body with extraordinary fabric, texture, and color . . . A "style" that creates another option of dressing that becomes very appealing in hot weather. . . A new freedom to coloring and texture from Issey Miyake,

opposite. A collarless, short-sleeve olive shirt (about $175) with add-on sleeves of rosy-brown cotton, rosy-brown cotton multi-drawstring skirt (about $242), crinkle linen cardigan with tasseled shoulders (about $450). Jacket and skirt, L.H. Rogers, Salem MA; Alan Bilzerian, Boston and Worcester MA. Jacket and blouse at Kenneth and Cooper, Philadelphia; Apropos, Southern California and Las Vegas. Jacket, Dianne B., NYC; Ultimo, Chicago. . . . More freedom in the easy loose cut and shape of Issey Miyake's drawstring jumpsuit, *right,* in deep blue cotton. Jumpsuit, about $490. Charivari, NYC; Gambrel, Great Neck NY; John Wanamaker; Weinstein's, New Orleans. These six pages: hair, Sam McKnight; makeup, Linda Cantello. Details, last pages.

Penn

The most dramatic look,
left—and the most
provocative!

An oversized V-neck
"T-shirt" dress
in two layers of
off-white cotton
jersey with its
distinctive, stylized
"cut-outs."
By Comme des Garçons.
About $230.
Henri Bendel;
Alan Bilzerian, Boston
and Worcester MA;
Linda Dresner, Troy MI. . . .
More unique texture
from Issey Miyake
in a beautiful
unevenly-dyed pinstripe
linen two-piece
dress, *right.*
Top, with "layered"
asymmetric neckline,
about $290; wrap
ankle-length skirt,
about $225.
Bloomingdale's;
Added Touch,
Pittsburgh;
Linda Dresner, Troy MI;
Ultimo, Chicago;
Neiman-Marcus;
Wilkes Bashford,
San Francisco.
Details, additional
stores, last pages.

THE NEXT DIMENSION

Makeup: eight components…
to mix, blend, color-swatched below.
Clockwise from top right: 1. Cream concealer: Estée Lauder's in medium. 2. Metallic eye pencil: Lancôme's Gypsy Coin with a hint of bronze. 3. Lavender eyeshadow: Helena Rubinstein's Beauté Forget-Me-Not, also with an opalescent gleam. 4. Apricot eyeshadow: Halston's Duo. 5. Translucent shine: Elizabeth Arden's classic all-purpose Eight Hour Cream. 6. White iridescent powder: Madeleine Mono's Iridescent & Sultan Silver. 7. Soft, matte orange lipstick: Christian Dior's Tyre Ochre. 8. Opalescent nail polish: Elizabeth Arden's Opalescence nail color.
Makeup looks, these pages, Linda Cantello; hair, Sam McKnight. Opposite: Earrings, Alexis Kirk. Details, last pages.

1

8

2

7

3

6

4

5

MORE THAN MEETS THE EYE ...IN A RANGE

OF EXTRAORDINARY MAKEUP LOOKS,
ALL FROM ONLY EIGHT MAKEUP ESSENTIALS!

Getting more from makeup—what everyone wants. "More" in the sense of products that "travel" well, and here, "more" again, in the surprising variety of looks you get with only eight core elements—a minimal number of products, which—when mixed and layered—deliver the maximum...

MORE THAN MEETS THE EYE

The striking P.M. makeup, above (and in large closeup, on page 300), using our basic eight: Eyes lined and shadowed in bronze pencil (page 301's #2), the lavender eye color (3) mixed with concealer (1), then brushed on cheeks for a paled violet blush. Lips: lined in bronzy brown (2), then filled in with same. The face gleamer—silvery-white iridescent powder (6), here, works triple-time: glossed over lips, eyelids, cheekbones. (Swatched above: 2, 6; right: 1, 7.) Earrings, Mikal-Jon.

Key to more looks with less: everything working overtime. Eye color stands in for cheek blush, liner subs for shadow

Opposite: The same eight elements "worked" in a strong orange-to-apricot palette, to give a totally different effect for day. Eyes circled in bronze-brown pencil (2), shadowed in apricot (4), combined with lavender (3). The same apricot shadow blushes the cheeks with an allover glow. Lips are matte orange lip color (7), blended with concealer (1), shined-up with 8-Hour Cream (5). Hat, Kenzo. Details, last pages.

Penn

MORE
THAN MEETS
THE EYE

The unexpected— the unique—effects . . . The same makeup elements with an extra twist!

Making even more of the eight indispensables, above: eyes circled in apricot shadow (4), extended at the corners, then pencil-lined (2). Spotlight on the brow bone is the same shadow (4), "whitened" with our all-purpose silvery iridescent powder (6). Apricot also blushes the cheeks while iridescence lights the top of the cheek bone. Lip color is clear orange, full strength (7). As for opalescent nail color (8), it goes on straight, or bumped up with color, mixed with apricot or lavender shadow. (Swatched left: 8 with 3; above; 8 with 4.) Earrings, Isaac Manevitz for Ben-Amun.

Opposite, another look from the same makeup basics: paled-out P.M. makeup, with a slight metallic cast. Eyes penciled, shadowed on lids and under the eye with a mix of apricot, lavender, and iridescent powder (2, 4, 3, 6). The powder alone highlights brows; mixed with lavender, it's a cheek blush. Lips: glossy 8-Hour Cream mixed with white iridescence (6) blended with lavender (3). Earrings, Alexis Kirk. Details, last pages.

At the
couture:
A singular way
of thinking about
prevailing fashion ideas.
A singular way of interpreting them
—at an all-out level of attractiveness,
of luxury and refinement. And . . .
a singular level of creativity that moves
fashion in new, exciting directions. . . .
One of the most beguiling
accessories of the season:
Yves Saint Laurent's
sequinned orchid
for the hair . . .

The couture...
a unique give-and-take,
a unique experience

Everywhere in Paris—suits! But only at Saint Laurent, a suit like this, *right*—the perfect narrow-but-soft tailoring, the charming blouse, the color! Roseanne Vela wears it, all the clothes on these twelve pages. Details, last pages. These pages: Hair, cut and styled by Garren of Garren, New York; makeup, George Newell. *Beauty Note:* More wonderful color: the Yves Saint Laurent Beauté Lipstick #26.

Hiro

News: coatdresses,
jacket dresses, dresses!
The prevailing shape—ample-
shouldered, held at the waist,
a lean-but-soft line.
The prevailing colors—black,
white, or both. From
Yves Saint Laurent, *this page,*
the two-piece dress as a suit—
a peplumed silk top over
a short wool ottoman skirt—
pretty, easy to wear. . . .

Pure pleasure, the silk dress,
opposite, in a hallmark
Emanuel Ungaro mix—a thin
thin color-split jacket,
a mid-calf double skirt and
V-necked blouse in print.
More news: the focus on lapels
—unusually shaped, shined,
beaded, trompe l'oeil, or—
as here, only on one side.
Details, last pages. . . .
Beauty Note: Foil for
black-and-white, *opposite,*
Lancôme's Suntouched
Terra lipcolor.

a unique experience

Hiro

Evenings are ravishing and very often short. Credit Emanuel Ungaro with some of the best. *Opposite:* For its smallness, its sophistication, its purity of line—his single-lapel wool ottoman evening suit with a lace and silver strapless bustier. . . .

Straplessness, sweetheart necks, the deepest décolletage everywhere. *This page:* Another small-bodied Ungaro look in a very different mood —a scalloped, ruffled dress of reembroidered lace —racy, spirited, leggy. Fashion information, next to last pages.

a unique experience

"Dressed at night" can mean
a look as modern,
as clean and uncluttered
as this pencil-slim suit
of silk shantung,
opposite page,
with trompe l'oeil lapels,
ornamental buttons,
and underneath—a textured
print bustier.
By Marc Bohan for
Christian Dior. . . .
Beauty Note: Clean,
modern makeup,
Christian Dior's Medium
Beige foundation
with Rose Bengal blush.

One of the season's
strengths: coatdresses.
Knockout in a series
at Yves Saint Laurent,
right, his racy
pinstriped wool with
a white dickey
and cuffs, its crisp
menswear attitude
softened by a big bow,
a bit of black straw
hat. Details, last pages.

All-body, all glitter, *left,*
Givenchy's very small
spaghetti-strapped sequin
dress with his signature
short, shaped jacket,
his signature bell sleeves.
Details, last pages.

Whatever looked good—
looked better—in white!
Opposite, from Karl Lagerfeld's
first collection for Chanel,
a dress with gold-beaded
edging, a slit at the back
of the blouse—dash.
It's the kind of dress that
goes anywhere at night,
that goes on forever. . . .
Beauty Note: What looks good
in lip color: Chanel's Ash
Rose with Nude lipgloss.

a unique experience

At Emanuel Ungaro: the most appealing pleated evening dresses and pyjamas.
This page: Starting from slightly squared shoulders, a drift of slender chiffon side-wrapped dress, gently ruffled . . . irresistible.

. . . A different kind of evening: Valentino's body-close black crêpe dress, *opposite,* the strapless top framed in a big organdy collar, the bottom curved and slit to the hip.
Details, next to last pages.

a unique experience

Hiro

Dor'thy wows 'em as Medea

Drawings by David Levine

OSCAR-ABILITIES

Dor'thy stars as Lady Macbeth

Springtime in Hollywood. Oscars bloom—a rite of spring more frolicsome than watching crocuses come up, and more suspenseful (will *Tootsie*'s Dorothy Michaels win Best Actoress? will E.T.? will Oscar wear a dress on the big night of nights?). We begin the festivities here (see also Jessica Lange, pages 268-279), and consider some of the leading contenders for the top Oscars of 1982—all things considered, a superlative year for movies

Bisexuality, Woody Allen once suggested, doubles your chances for a date on Saturday night. So for an actor who can play women's roles, a whole other world of casting calls opens. Tootsie's Michael Dorsey—who, as Dorothy Michaels, becomes the sensation of daytime TV—gets carried away by the possibilities. "Medea! Ophelia! Lady Macbeth! We could do 'The Eleanor Roosevelt Story'!" Here, and on the following pages, artist David Levine casts Tootsie in his/her dream parts....

The movies gave us John Wayne as a model of masculinity, a typical product of the Yahweh school of masculinity—all strong, silent types who wreak a terrible vengeance. Now, sensing a need for a new, updated model, the movies give us a man called Dorothy.

Dorothy, as all who are currently alive must know by now, is an actor who dressed as a woman because that was the only way he could land a job. Our subject here today is: what is the iceberg of which Dorothy is the tip? Why are people spending expensive time talking to their psychiatrists about *Tootsie*? What really is so funny—and ultimately comforting—about a man in a dress? What is Julie Andrews doing (as *Victor/Victoria*) in male drag, where, it must be said, she's never looked better? Is it coincidence that Barbra Streisand, Faye Dunaway, as well as Brooke Shields disguise themselves as men in their next movies?

Something, as they say in sci-fi movies, is going on.

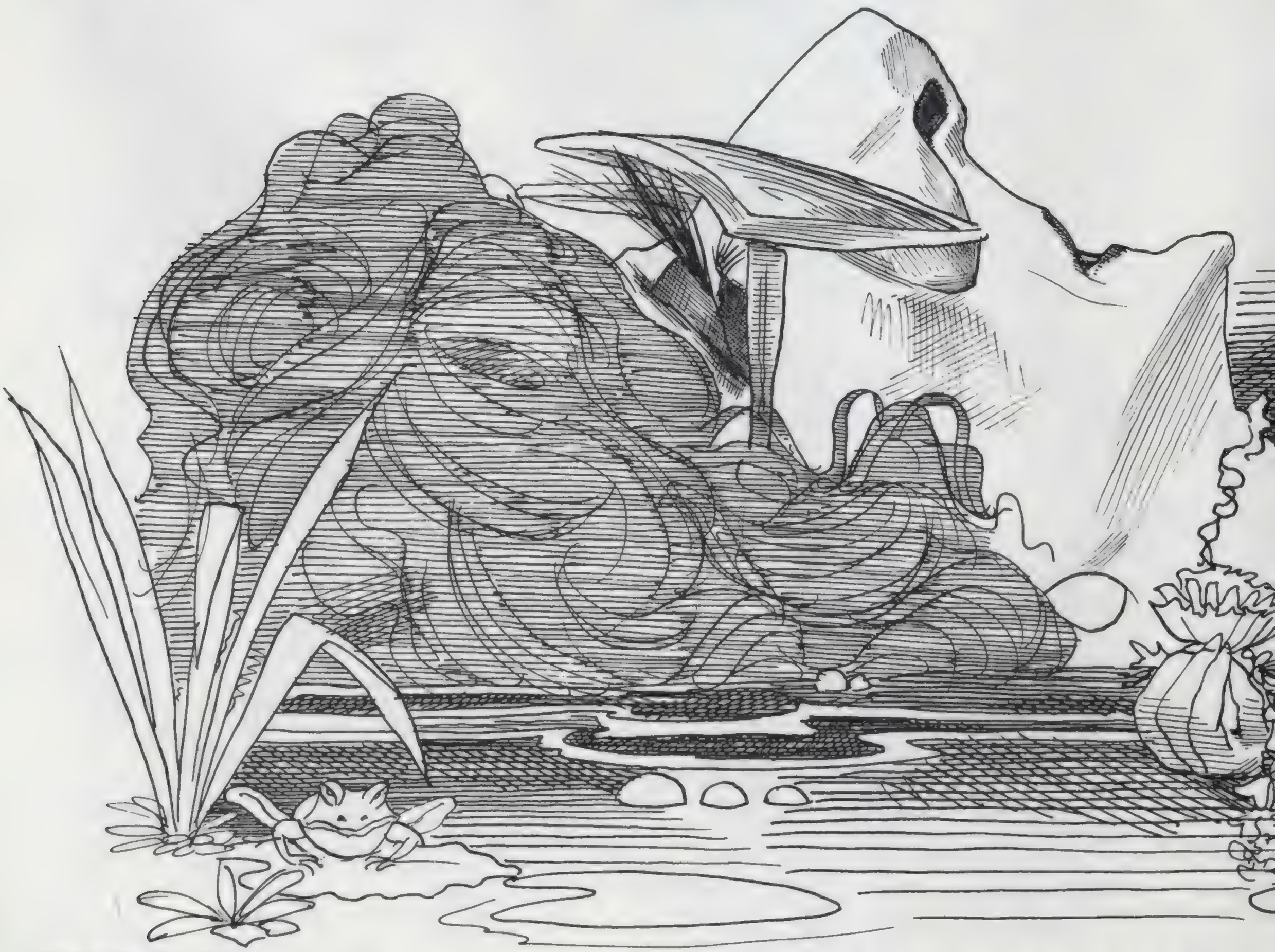
Sexually, we have already lived through a lot. The horror of boys with long hair. Women dressing for success. Men blow-drying their hair. Gay Pride Marches down Main Street. On cozy daytime-TV talk shows, an incestuous father and daughter chat; male strip-teasers bump and grind before whoopingly appreciative female audiences; six men explain why they like to dress as women.

These deviants—they all deviate from a norm everyone imagines and no one has ever seen—are not always received with unanimous tolerance. When homosexuals are the subject of *The Phil Donahue Show*, the on-air telephone sizzles with the outrage of viewers: Let those people do what they like in private, but get them out of my living room!

Too late. The damage has been done. The deviant, in TV's bright, banalizing light, looks and sounds uncannily similar to a human being: the disassociation that protects viewer from freak breaks down. Innocence, that much overrated condition, crumbles.

"What our society is experiencing in the second half of the twentieth century is an expansion of the appropriate limits and definitions of gender role," writes sociologist Deborah Heller Feinbloom, Ph.D., in her book *Transvestites & Transsexuals* (Delta). The alphabet of our sexual vocabulary is enlarged. We apparently contain multitudes and that, understandably enough, fascinates us. Gender is the new frontier. Who we are—as women, as men—is now up for grabs.

The sex switches onstage now are coming so fast as to make gender a shell game. An actor in Caryl Churchill's *Cloud 9* (an off-Broadway play directed by the amazing Tommy Tune) plays a simpy Victorian wife in Act I and a homosexual punk



OSCAR-ABILITIES

MEN - THE ANXIO

in Act II. The actress who plays his son in Act I plays his lover's sister in the second act. Meanwhile, his Act I mother plays the sister's lesbian lover in Act II. Are you following me?

"By the time the audience walked out, all gender differences were in shreds," said Leah Schaefer, Ed.D., a psychotherapist and head of Community Sex Information, a Manhattan hotline. "It's fascinating how believable the switches were. It proves that the differences we've pointed to aren't the crucial ones."

With every sex switch, every leap across the ravine, the distance narrows between those two ideas, "Men" and "Women."

What we're seeing on stage and screen, says *Tootsie*'s co-writer, playwright Murray Schisgal, is "the esthetic of what has already been investigated over the last twenty years, psychologically and sociologically. I'm delighted that *Tootsie* is part of that exploration of gender, but I think it's peaked. I can't imagine what comes next. Can you?"

This is an interesting question. Frankly, yes, I can imagine a little of what comes next because it's already here. A movie that's less self-consciously "feminist" than *Tootsie*, for one thing—like John Sayles's *Lianna*. Other people, as we'll see, can see even further.

Seventeen years ago, Schisgal remembers startling friends with a proto-feminist display. He was at a party with his friend Dustin Hoffman, "and I did a skit about a little woman inside me who wears high-heels and is dying to get out and her name is Shirley. Now it's quite commonplace to admit to feminine qualities, to boast about it. We look for it in each other; we look for strength in a woman, and you look for gentleness in a man. And we take pride in the fact that we are . . . 'bi-gender'—if that's the word."

The reason for the current crisscrossing of sex lines, says Larry Gelbart, who created the TV series, *M*A*S*H*, and co-wrote *Tootsie*, is: "Those of us who are of an age now to have our work seen have put millions of dollars into self-examination—analysis. Look at Dustin's public and repeated pronouncements of his wanting to play a woman, his need to be a woman to replace his mother. My own analyst used to tell me, 'You talk about penis envy. Let's talk about pregnancy envy.'

"We've taken our fears and fantasies out of the closet and we've been able to deal with them in an affectionate and non-threatening way that's allowed the curiosity in the audience to come forward. And we know that whatever you feel, you have a constituency out there."

The vast constituency for *Tootsie* parallels and measures what psychiatrist Richard Robertiello, M.D., *(Continued)*

Dor'thy drifts . . . as Ophelia

BY AMY GROSS

Stars of screen, stage, and psychiatry talk about the new frontier—gender...where we, men and women, hover on the cusp between liberation and anxiety

US SEX OBJECT

MEN-THE ANXIOUS SEX OBJECT

(Continued) says are "enormous, incredible changes in men and women. And the biggest change is in what they expect themselves to be."

Judging from Dr. Robertiello's patients—and he is quick to describe them as a biased sample ("I don't think I see anyone professionally or socially who doesn't live on the East Side of New York between Fifty-seventh and Ninety-sixth Streets")—women have gone from being mostly housewives to mostly executives and professionals. "And the few women who are housewives are tremendously disparaging of themselves."

And men have gone from being mostly people who wouldn't be caught dead on a shrink's couch to being a good percentage of the patient population. "Men," Robertiello says, "are upset about what's going on in their feelings or not going on. And they want different things from women and from themselves. They're not looking for the wife who just sits home and adores them. In fact, they will leave the wife who is like that and look for somebody who has more of a life of her own. Then, perhaps, they will regret that choice because they are not getting enough attention or whatever. But men expect to have more equal relations with women and give themselves no points for being macho. They want to encourage their women to grow and be as much as they can be."

I don't know what is more annoying to me: the rantings of sexual reactionaries or the mewings of Liberated Men who congratulate themselves for acting like human beings. Suspicious of Dr. Robertiello's supportive men, I mention the theory, framed by feminist psychologists in the late 'sixties, that men keep women down because they fear being smothered by a powerful mother-figure. If that theory is correct, I murmur tentatively, then it seems truly remarkable that men have overcome so elemental a fear in so short a time.

> "Masculinity is a fragile thing compared to femininity. . . ."

First of all, Dr. Robertiello surprises me by saying, "A lot of the work that came out in analytic circles in the last twenty years has very much confirmed that theory."

Why am I surprised? Because the theory seemed like wishful thinking. I grew up believing that women were basically silly twits. What man could be afraid of a silly twit? What power could a silly twit have? Here at last is the answer: primordial mother power—not my weapon of choice, perhaps, but it does balance men's primordial father-power.

Second, Robertiello continues, "Men still retain this primitive fear of the powerful woman who will do them in; or even more, their fear of merging with the giant mother and losing their gender identity—becoming feminine.

"In the old days, men used to defend themselves against their fear by keeping women down. Now, they're not using that defense—and they're scared to death. There's been a tremendous rise in impotence: my women patients who go out with a variety of men are always reporting it. And what men are doing is trying to stay scared and learn to cope with their fear rather than reverting to the old defense, which was to be on top.

"Or they're using more subtle ways of keeping an edge. Now that men are experiencing the same kind of powerlessness that women used to experience, they're reverting to old feminine ways of dealing with things. More passive-aggressive things like withholding sex. So now they're making the women crazy not by overpowering them, but by withdrawing and withholding emotionally."

But men, I whine, have always withheld emotionally. John Wayne never talked about his feelings.

"But it's more than a character trait now; it's used as an interpersonal maneuver—like the men don't call back when they're supposed to. But I see the character trait changing for the better. Men are getting much more open than they used to be. They still have a long way to go and they are not anywhere near as emotionally open as women."

(Let us take a minute to notice that in certain circles—widening circles, perhaps—women are becoming the standard bearers. Being as "emotionally open as a woman" might be the equivalent of "throwing a ball like a guy"—a compliment.)

"The old Gary Cooper-John Wayne strong, silent type is going," Robertiello says. "The men I see now are into assuming more feminine attitudes. They pride themselves on being affectionate, on being more involved in child care, cooking. My father didn't know where the cups were in the house he'd lived in for thirty years. He would have thought that buying a bottle of milk was castrating himself. For a man to be 'womanish' was a tremendous humiliation. *Tootsie* couldn't have been made even twenty years ago. Everybody would have laughed at Michael Dorsey and said, 'Well, he really is a fag but he doesn't know it.' "

To say a man is "womanish" is no longer fatal if the word no longer means "weak" but another kind of strength. The implications of this shift are stunning. Men have been kept in line—shaped as "real men"—by the threat of effeminacy. Two psychiatrists who are doing fascinating work in gender identity and cross-dressing, Ethel Person, M.D., and Lionel Ovesey, M.D., observe that for men, any sense of failure in any area—"sexual, social, or vocational"—sets up the equation: *"I am a failure as a man=I am castrated=I am a woman (I am effeminate)=I am homosexual.* The final idea in this chain," Ovesey and Person write in the *Journal of the American Academy of Psychoanalysis*, "inevitably gives rise in heterosexual men to an anxiety about being homosexual, which in reality these men are not."

As men respect women more—and women's style, women's values—they are incidentally relieving themselves of the "pseudo-homosexual anxiety" that, to greater or lesser extent, has governed their lives. As Leah Schaefer says, "*Tootsie* is the first movie where a man's image gets an uplift from dressing like a woman." Incidentally, the audience sees Dustin Hoffman's Dorothy being kissed by another man and observes—as Sydney Pollack points out—that "he doesn't die."

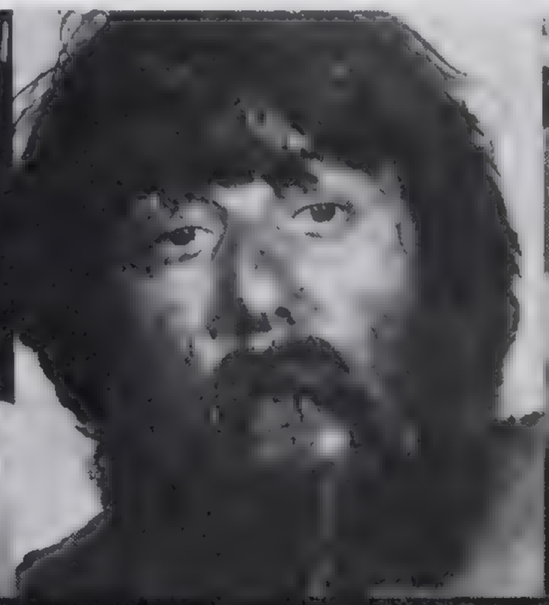
Straight men and women go to a movie like *Victor/Victoria* and see a real man like James Garner allowing people to think he's gay because he is dating a male singer (Julie Andrews). John Wayne, you know, would have shot anyone who dared to think he was gay.

Straight men and women go to the movies *La Cage Aux Folles* I and II and are enchanted by the aging Riviera drag queen and her long-time lover. The audience catches on to the fact that the two are not really bizarre—they're only a dizzied version of Lucy and Desi, George and Gracie, Archie and Edith. Twenty years ago, perhaps, the audience might not have sat still long enough to make the connection. Similarly, a heterosexual audience sits through three-plus hours of *Torch Song Trilogy*, a gorgeously reviewed Broadway play, and find themselves rooting for Arnold the drag queen.

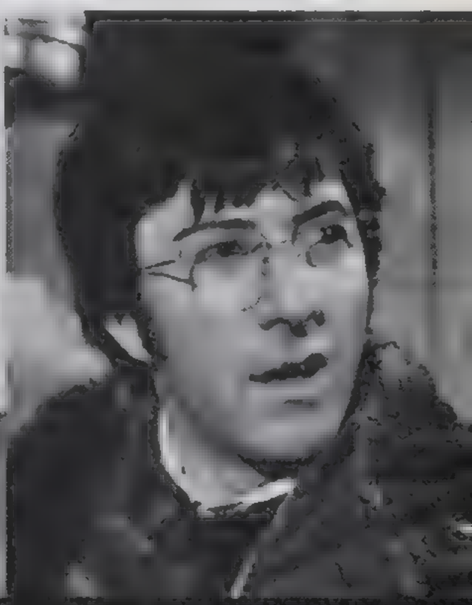
The making of a woman

"The Graduate," '67

"Midnight Cowboy," '69

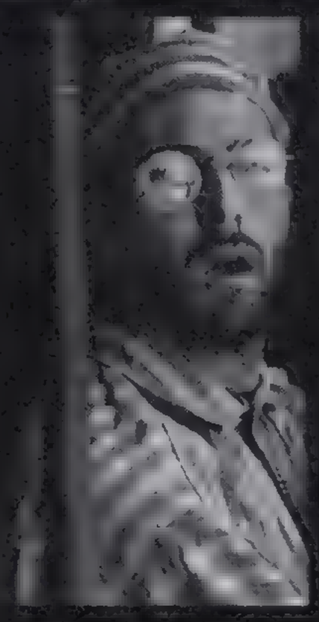


"Little Big Man," '70



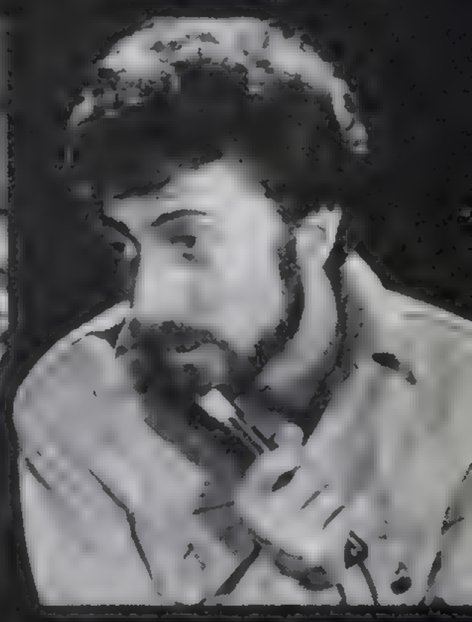
"Straw Dogs," '71

"Who is Harry Kellerman . . . ," '71



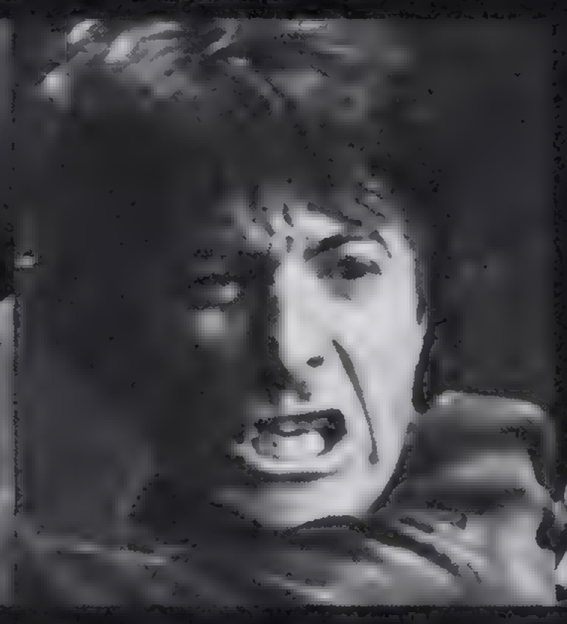
"Papillon," '73

"Alfredo, Alfredo," '73

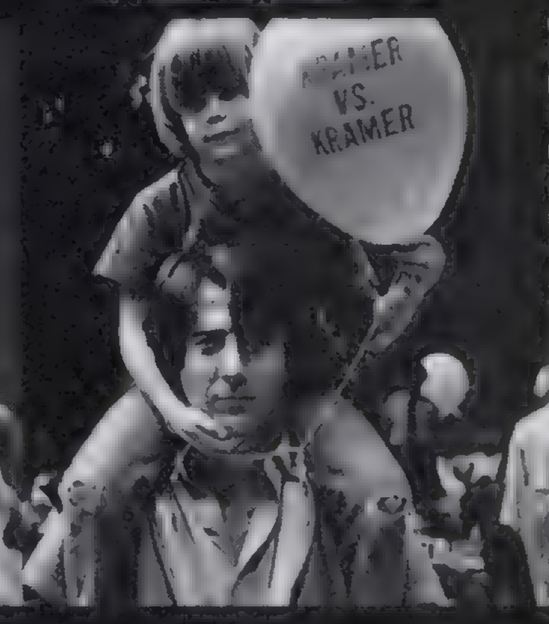


"Lenny," '74

"All the President's Men," '76



"Marathon Man," '76



"Kramer vs. Kramer," '79

"Tootsie," '82

Photo credits, see page 378

Dustin Hoffman on: How To Act a Woman

"What no one's understood about *Tootsie*," Hoffman told Vogue, "is that I never tried to *be* a woman: I tried to be *convincing* as a woman. I tried to make you believe I could *pass* as a woman. *Why* did I do that? Because that's what I've done in every part I've ever played in my life. That's the only way I know how to work. You slick back your hair, you dirty up your face, you don't shave for three days, and you call yourself Ratso Rizzo *[Midnight Cowboy]*, and you limp. But behind that, you're *yourself*. You either connect with what you feel about that character or you don't. If you do, you trust that connection and you are *yourself:* you can filter it through *this* voice and *this* walk and these *mannerisms*, but you're not trying to *be* Ratso Rizzo. *You are yourself.* And I thought, My God, this is the first time I've ever done it this way—changing sexes. Will it work? I don't know, but I don't know how to work any other way. I can't suddenly say, well how would a woman react, what would a woman say? I have to just *react*—and see what happens . . . ." — AG

It seems to Harvey Fierstein, who wrote *Torch Song* and plays Arnold, that, since *Tootsie* was released, his audiences are more relaxed. "They start laughing earlier," he says in a voice so husky he makes Tallulah Bankhead sound like Shirley Temple. Harvey denies, though, that *Tootsie* "breaks new ground. What would have broken new ground is if they'd done a movie about a nice young man who discovers he's a transvestite and how he copes with that." And Murray Schisgal can't imagine what comes next!

A "genuine dress-wearer" is Harvey's term not for a woman but for a drag queen, tranvestite, or transsexual. Larry Gelbart points out that a man in a dress has been "a staple of comedy for twenty-five hundred years." What's still funny, after all these years?

Begin with a clue from dance critic Arlene Croce, reviewing "The Two Trockaderos"—two drag ballet companies—for *The New Yorker.* Watching them, she writes, "provides one answer to the question of why men impersonating women are funny, while women impersonating men are not; it has to do with gravity. (A heavy thing trying to become light is automatically funnier than a light thing trying to become heavy.)"

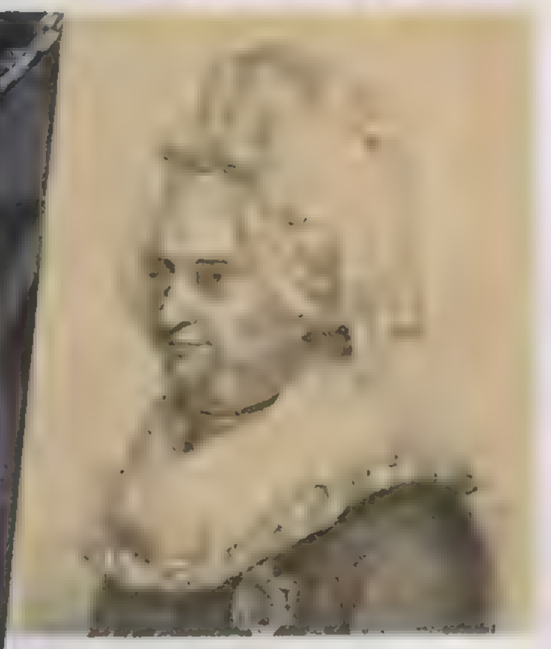
But what precisely is funny about a heavy thing trying to become light? Visualize an elephant in toe shoes and the answer comes: because going against gravity is precarious; it creates tension that can be released as laughter. Going against the gravity of the adult male is precarious. Comedy, Sydney Pollack insists, is based on *(Continued on page 376)*

OSCAR-ABILITIES

DRAGGING IT

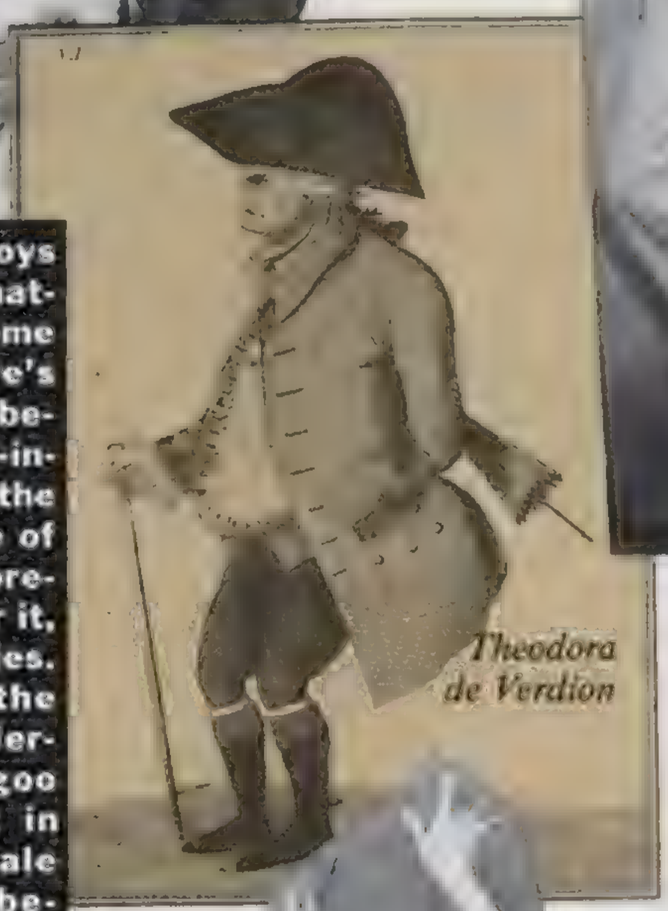
Jack Benny

Marlene Dietrich



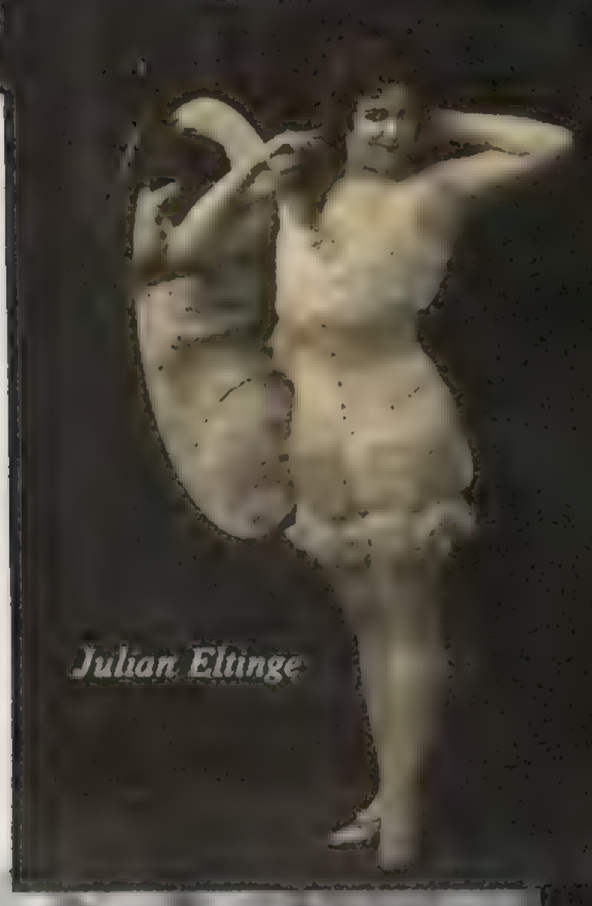
Chevalier D'Eon

Cary Grant



Theodora de Verdion

Tim Curry



Julian Eltinge

Fings ain't what they seem to be. Boys will be girls and vice-a-versa—for matters of the heart or the part or for some deep-down emotional reason. There's a Grand Canyon between drag and being "a drag." On these Tootsie-inspired pages it's drag almost all the legal way, a regular family tree of Dor'thy's peer group past and present. The Greeks had a word for it, so did Shakespeare's burly girlies. Lord Cornbury, Governor of the Colonies of New York and New Jersey (1702-08), under goody-goo Queen Anne, stumped about in drag: "full female court costume, because truly he represented the person of a female Sovereign..." it says on his portrait. "Toujours gaie. Always a lady!" as archie remarked to mehitabel on a dissimilar occasion. Centuries later, charmer Cary Grant went thataway complete with WAC hairdo (because of gainful movie employment). Cary found his girlish laughter in *I Was a Male War Bride*. They called him Florence. They called Mickey Rooney Countess Francine; Jack Benny, Charley's Aunt; Julie Andrews, Victor—but was she a Victoria! And football hefties coming allover cute in varsity drags—very funny. "Thank heaven, I was heavily veiled!" Bert Savoy screamed seasonally from the stage of Broadway's Palace Theater, and whole families fell into the aisles howling joy. Life is a drag show, old chum. — L.L.

Jessie Matthews

Katharine Hepburn

Les Ballets Trockadero de Monte Carlo

Julie Andrews

Hannah Snell

Photo credits appear on page 378

OUT

Benny, "Charley's Aunt"; Rooney, "Sugar Babies"; Dietrich, "Seven Sinners" (wearing slacks first time on screen); Chevalier D'Eon—he even fooled Catherine the Great; Grant, "I Was a Male War Bride"; Miss Theodora de Verdion, language teacher, book dealer, died 1802; Curry, "The Rocky Horror Picture Show"; Eltinge, "Cousin Lucy"—frequently called the most beautiful woman of his World War I heyday; Les Ballets Trockadero de Monte Carlo, guy toe dancers; Hepburn, "Sylvia Scarlett"; Matthews, "First a Girl"; Andrews, "Victor/Victoria"; Hannah Snell, a real-life soldier; Serrault, "La Cage aux Folles"; USC football squad, "Rose Bowl"; Linda Hunt, "The Year of Living Dangerously"; Garland, "Easter Parade"; Guinness, "Kind Hearts and Coronets"; Garbo, "Queen Christina"; Curtis and Lemmon, "Some Like It Hot"; Lord Cornbury; Bolger, "Where's Charley?"; Charles Ludlam, "Camille"; Vesta Tilly, London's Edwardian dreamboy was a girl; Fierstein, "Torch Song Trilogy"; Barbette, the high-wire Texan who became '30s Paris most gorgeous female impersonator—L.L.

Michel Serrault

USC Football Squad

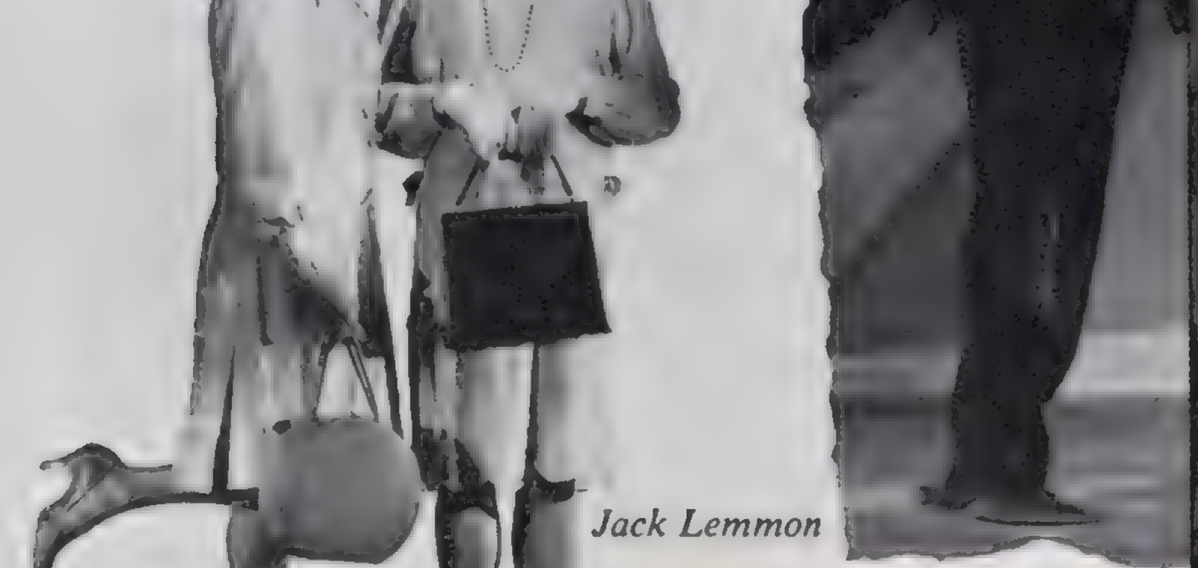
Linda Hunt

Judy Garland

Alec Guinness

Greta Garbo

Tony Curtis



Jack Lemmon

Lord Cornbury

Vesta Tilly

Charles Ludlam

Harvey Fierstein

Ray Bolger

Barbette

WHY A WOMAN LIKES

BY JOAN JULIET BUCK

Joan of Arc was burned at the stake for dressing like a man. There were, of course, other charges, but once she had recanted, she realized that she had given up her heroic male clothing, and took back her recantation. This gave Bishop Cauchon a point of ecclesiastical law on which to sentence her as a relapsed heretic, and she burned.

Lady Caroline Lamb dressed as a page to inflame the passions of Lord Byron, and presumably to inflame herself with the idea of her own passionate boldness. Byron complained to her mother-in-law, Lady Melbourne, that Caroline was "Devoid of all conduct. . . ."

Aurore Dupin took on the name George Sand and dressed accordingly. In her autobiography she quotes Balzac: "You can't be a woman in Paris on under twenty five thousand," and adds, "And this paradox, that a woman was not really a woman unless she was smartly dressed, became a reality for the woman who would be an artist."

"You are sweet," an admirer wrote, "a pretty page whom one wants to kiss for his dark eyes, but there is some touch of travesty and the mischief of the carnival costume when you are dressed as a man. I can't take you seriously."

"Be reassured," she replied, "I don't aspire to the dignity of men. It seems to me too light a thing to prefer over the servility of women. But I do claim to possess, today and forever, the glorious and whole independence which you men think only you are entitled to."

The reasons for which women dressed as men in previous centuries are more compelling than the reason Margot Kidder appears on *The Tonight Show* wearing a man's dress shirt with a little black bow and a tuxedo. For Joan of Arc, men's clothes were part of her mission. Marina Warner, in her deeply thought-out biography of the saint, writes: "Through her transvestism, she abrogated the destiny of womankind. She could thereby transcend her sex; she could set herself apart and usurp the privileges of the male and his claims to superiority. At the same time, by never pretending to be other than a woman and a maid, she was usurping a man's function but shaking off the trammels of his sex altogether to occupy a different, third order, neither male nor female, but unearthly, like the angels whose company she loved.

"There was a long tradition, some of which Joan must have known, of sexual obliteration through dress, and it had long been recognized as a special sign, both upsetting the natural order and yet approaching the *vita angelica.*"

For Lady Caroline Lamb, the impulse was provocation. For George Sand, economy, anonymity, and, later, with the cigars and boots (she upset and annoyed the poet Alfred de Vigny by arriving at dinner wearing tight breeches and tasseled boots), the desire to proclaim her individuality.

At the turn of the century the wearing of men's clothes became the token of female homosexuality. The prominent group of lesbians who clustered around Natalie Barney in Paris included such figures as Mathilde de Morny, who wore men's suits as everyday clothes and dressed as Napoleon, to whom she bore a starting resemblance, for costume balls. Elisabeth de Gramont (the Duchess of Clermont-Tonnerre), Una Lady Troubridge, Renée Vivien, and Romaine Brooks all had truck with starched shirts, waistcoats, and monocles.

Sarah Bernhardt wore a white double-breasted suit, rather like a Pierrot's costume, when she sculpted in her stu-

> "I don't aspire to the dignity of men. It seems to me too light a thing to prefer over the servility of women. But I do claim to possess the glorious independence you men think only you are entitled to"
> —George Sand

"George Sand" © photo: Bibliotheque Nationale, Paris

dio, and ended her career playing not only L'Aiglon, Lorenzaccio, Pelléas, Hamlet, but also, well into her seventies and one-legged, a thirty-year-old male drug addict.

By the First World War women were wearing efficient bloomers to do farmwork, entertainers were wearing white tie and tails to titillate audiences, and Chanel was soon to discover the joys of "Boy" Capel's jodhpurs and the Duke of Westminster's tweeds.

By the time Marlene Dietrich arrived in Hollywood, refusing to change out of her trousers and wearing yachting outfits with white bell-bottoms to parties, the balance of perceptions had changed.

Meaning was replaced by ambiguity: what had been an affront to the natural order, a statement of rebellion, a device to get attention, a signal of sexual preference was now all of these things, and therefore none of them. Dietrich's preference for men's clothes could mean that she was an independent woman, that she was an exhibitionist, that she was a lesbian. What it actually meant was a mystery; and, as a result, after Paramount had issued publicity shots of her in trousers with the slogan "The Woman Even Women Can Adore," the most mysterious of the movie stars wore trousers, men's suits, and men's coats. Garbo wore Prince of Wales checks, Katharine Hepburn favored white turtlenecks and pea coats, Lauren Bacall wore mannish jackets. Even now, androgynous or cross-dressing for women is considered a mark of class in Hollywood; and today's most mysterious star, Diane Keaton, spent years dressing the way Giulietta Masina did in *La Strada,* Louise Brooks did in *Beggars of Life,* and looking a little like Chanel in her Westminster days: baggy tweed jackets, waistcoats, and men's shirts, which comprised what was called the Annie Hall look.

On the stage, the white tie and tails has remained the provocative costume for female entertainers: the line stretches from Josephine Baker to Dietrich to Liza Minelli to the tap-dancing choruses that represent indomitable spirit and *joie de vivre.* And Grace Jones's greatest success came when she dressed as a man: a boxer, a masher, even, some say, a mugger.

It seems possible that fashion has removed the meaning from the gesture of wearing men's clothes. What Chanel started, Yves Saint Laurent continued: in the 'sixties, he made pea coats and trouser suits for the couture, imposed the tuxedo as elementary evening dressing for women, and went on to declare that women should dress as simply and efficiently as men. Fifteen years ago, in London, the height of chic was to have your suits made by Doug Hayward, a man's tailor on Mount Street. His most enthusiastic customers were the pretty buxom starlets who could afford his prices. Caterine Milinaire and Carol Troy advocated men's clothes in *Cheap Chic* as a way of investing in classic, dateless, durable garments.

There is no longer any moral content, it seems, in dressing like a man.

Two distinctions must be made here. The first is that wearing men's clothes was a real statement before it became common for women to wear makeup, before Saint Laurent erased the taboo on wearing high-heeled shoes with trousers and cut a man's shirt of transparent chiffon. The lacy fripperies that comprised women's clothes and accessories have been transmuted now into eyelid colors and rouge and shoe shapes: paint and details. Still, if a woman walks around in men's trousers and *(Continued)*

TO DRESS LIKE A MAN

Dietrich's preference for men's clothes could mean that she was an independent woman, an exhibitionist, or a lesbian. What it actually meant was a mystery

(Continued) jacket and flat shoes, or the 'eighties' equivalent—sweat pants and a Thinsulator jacket, Adidas running shoes—with no makeup and short hair, unless she is exceptionally fine-boned and beautiful, she will look a neutered mess.

The second is what kind of man one is dressing to look like. Joan of Arc dressed as a warrior, and her intent was clear. Caroline Lamb dressed as a page, for a page is the most accessible male role for a woman to take on, and the most flattering to the figure. The popularity of "principal boys" in British pantomimes is due more to the way tights show off women's legs than to the transsexual thrill of a squeaky voiced Dick Wittington. The page is one of the great costume party standbys, and the theatrical elements of the pageboy's costume, particularly the knee-length breeches, have invaded designer's collections in recent years. The breeches, knickers, and short harem pants are mercifully off the streets now, with their businesslike buttons at the knee or, worse, rosettes and bows bunched above what are invariably mistakes of hosiery. As any page knows, the only things to wear with breeches are thick white tights and flat soft suede shoes. Not flesh-colored stockings and high-heeled pumps, not ankle boots, not sandals, not slingbacks. . . . The page is there to please his master in every way. The role is androgynous and veers towards the cute, and there is nothing threatening about a woman taking on the costume of favorite servant to a powerful man; the only hierarchy that is offended is that of leg proportions.

Another easy species of man to imitate is the callow newsboy. The ignoble checked cap, with its *gamin* visor and excess material cockily pulled over to the side, is perhaps the most nauseating item of masculine apparel ever to have been commandeered by woman. The attribute it confers—*cheekiness*—is as unattractive as the actions imputed to newsboys: scampering, yelling, getting into snowball fights, stealing buns and apples, and hawking papers by screaming "READ ALL ABOUT IT!" Still, there are men who profess to enjoy women's dressing like urchins. I remember the cap's being a favorite off-duty accessory for strippers in London's Soho as they scampered (yelled, etc.) from gig to gig.

It's difficult for a woman to dress as an elder statesman, baldness being one of the few male attributes impossible to emulate save by painful and lengthy plastic surgery with limited results. Workers, on the other hand, are all too easy to copy: boiler suits and hardhats are the emblems of the hard jobs that women found it their mission to take on in the 'seventies, and all sorts of uniforms have been gently recut to admit women. Sports clothes have no sex, and women's conquest of athletic ability coincided with the breakdown of the barrier between the wardrobes.

Gandhi and *Sophie's Choice*: two movies occupying the zone between fantasy and history. Here, Max Lerner documents that history, an era dominated by the hero-saint of one movie, and the dark force of the other

Much of the pleasure had to do with shock...My outfit didn't shock, but it prompted one boyfriend to leave me with a note that ended "...and dress like a woman"

The kind of men's clothes that movie stars favored when they dressed in a masculine way were the soft flannel and Prince of Wales checked suits of the leisured, and sometimes lazy, *(Continued on page 370)*

LOVE

There is an epigraph from André Malraux that William Styron used for *Sophie's Choice*: "I seek that essential region of the soul where absolute evil confronts brotherhood." It sheds light at once on Richard Attenborough's *Gandhi* and on Alan Pakula's film version of *Sophie's Choice*, but it also separates them. I devoured them both on successive nights in a lurid six-hour orgy of filmic self-indulgence as I watched two versions of how to cope with man's inhumanity and destructiveness.

I start with Gandhi, whom Attenborough has given us in a sustained historical portrait—but with too simplistic a view of his hero-saint. I was a raw youngster, scarcely out of graduate school, during the 1920s and early 1930s when Gandhi became a figure on the world stage in his battle for Indian independence. My radical friends and I were more taken with Lenin and Jack Reed and the new Russian revolutionary regime than with the curious little man who had defied the British captains and kings and their proconsuls, and whom Winston Churchill had described as a "half-naked Indian fakir." If anything, we saw him as a reactionary who wanted to go back to the spinning wheel and a village economy.

Then something happened to Gandhi.

BY MAX LERNER

& EVIL IN "SOPHIE'S CHOICE" & "GANDHI"

In the 1930s and 1940s, he became something more than a politically shrewd nationalist leader and took on a larger-than-life religious dimension. Not that he created a new religion to shake the world, for the religion-creating era seems over; but the theologian John Dunne, at Notre Dame, may be right in calling Gandhi "the holy man of our time."

He had a major life-strategy—to renounce violence and sexuality and to replace both with love and brotherhood. Alas, it didn't work. Attenborough does too little with Gandhi's sexual life, but he spells out his active (not "passive") nonviolent resistance to any form of oppression. Ben Kingsley's masterly achievement is to depict Gandhi from his early manhood years as a cocky, assertive barrister in South Africa, through his years of struggle and inward deepening, to his assassination in the Birla Gardens at New Delhi, and makes it a miracle of unbroken aging on the screen.

More than any political leader in modern history except Hitler and DeGaulle, Gandhi invented himself. He chose a life that put him through wrenching experiences when he wrestled with himself, was tested by events, and each time took a leap forward to a new vision of his "truth" and a new commitment to it.

He was neither original nor weighty as a thinker; he got his leads on civil disobedience from Thoreau, and his Christian anarchism from Tolstoy. He was a reductionist, shrinking his needs, stripping life's husks away—food, sex, comfort, pleasure. He could thus practice brilliantly the politics of sainthood to liberate an ancient nation. What excited me at the time was his wizardry as a master of the mass mind and of the powerful symbols that govern the access to it.

But Attenborough's film, so splendid in its first half, begins to unravel and becomes most wayward as it moves toward the 1947 partition of India into two nations. Gandhi took the blame on himself for the bloody Hindu-Moslem riots that took a half-million lives ("I have failed to convince India," he once said. "Violence reigns around us; I am a spent bullet"), and he fasted half to death to end the killing. Yet the failure went deeper than the film suggests. It went to the root of his thinking. He had read man's inhumanity wrong because he had read man as human being wrong. He should have known. The news of Auschwitz had already spread. His erratic energy, held in check by his celibacy, sought release by expanding outwards to human beings everywhere. He saw in all men an incarnation of the divine, and thus saw more clearly in them the potential for absolute good than for absolute evil.

This led Gandhi to the historically absurd assertion that "all through history the way of truth and love triumphs." The "truth" of his drive for India's independence triumphed because the British government was sensitive to domestic and world opinion and because he had a genius for public relations. But his truth did not triumph in coping with deep religious hatreds, nor would it triumph today in the totalitarian repression in Afghanistan, Poland, or Iran.

At the moment when Gandhi was shot by a fanatic Hindu, my reporter friend Vincent Sheean suffered stigmata and his fingers bled—a not unusual occurrence in transpersonal psychology. It attested to the imaginative hold that Gandhi's image had on so many. Alas, it didn't include his kin. He was always surrounded by adoring women, but his wife and children had a hard time of it. There was something flinty and unyielding in him. Let us face it. This man, with so much love in his heart for the lowliest "untouchable" in the most backward Indian village, made a mess of his close relationships. Maybe that is the way of sainthood.

In 1959-60, a little more than a decade after Gandhi's death, I taught and lived in India for a year and caught up with the reality behind the legend. There was much lip service to Gandhi's ideals, and there were still Gandhi "disciples" around. But Nehru, who had moved toward a semi-socialist modernism and neutralism, was no longer one of them. In conversations we had, I got the sense that his aristocratic aloofness from the people, always there, had grown stronger. In the 'sixties, I talked with Louis Malle about *Calcutta*, his massive documentary, which had stirred me and given me a deeper sense than *Gandhi* does of the curious mixture—at once of tumult and enervation—in the Indian soul.

Where *Gandhi* is a *walking* picture—with thousands joining their defiant leader on his Salt March to the sea, with Gandhi himself walking through his life journey and walking finally to his death—*Sophie's Choice* is a *talking* picture. It is memory-haunted in its narrative structure, as is William Styron's novel. And the memories—as Sophie and Stingo (the novelist-narrator) dredge them up—are by turns eerie and rollicking, freighted with pain and joy and heartbreak.

The two settings of the novel—a Brooklyn rooming house (the "Pink Palace") in 1947 and the charnel house at Auschwitz in 1942-3—both revolve around Sophie Zawistowska, Styron's most complex, affectionate, and exasperating fictional creation. In a triumph of narrative art, he weaves back and forth between the strange, fateful triad at the Pink Palace and the monstrous events at Auschwitz.

The entire story unfolds within a dense atmospheric frame of recollection and discovery as Sophie digs teasingly and painfully into her past under Stingo's prodding, with the effect of a Freudian voyage into the interior of the psyche. Add to this the sultry sexuality between Sophie and her lover, Nathan, which intensifies Stingo's own virginal sexual explosiveness, and add finally the high-flown, sometimes turgid style. As a result, Styron teeters perilously on the danger line of absurdity, like Nietzsche's rope dancer over the abyss—but he gets away with it. So does the film, which must have had for Pakula what Yeats calls "the fascination of what's difficult."

Thanks to a man who called himself Peter Bergson, I was involved earlier than most with the fight against absolute evil. Toward the end of 1941, when I was teaching politics at Williams College, Bergson (his real name was Hillel Kook) asked me to join with Ben Hecht, Louis Bromfield, Melvyn Douglas, Reinhold Niebuhr, and others in a campaign to mobilize American opinion for an "Emergency Committee to Save the Jewish People of Europe." The result was a series of full-page *New York Times* ads, from January 1942 to the summer of 1944, which produced a considerable stir. The fact that Bergson and his underground band of Palestinian-Jewish fighters were linked with Ze'ev Jabotinsky and his Right-wing Zionists was a big count against them with the liberal and Jewish establishments.

It didn't trouble me too much. I was pretty Left-wing at the time, and knew little about Zionism, but I decided to put first things first and not bother with ideologies.

Looking back, I don't see how else I could have *(Continued on page 372)*

Lord Kenneth Clark, left, coming in from the garden to the smaller Louis XIII boiserie brightened sitting room at Parfondeval. The multi-windowed manor, above right, built around 1612 during the reign of Louis XIII, is seen from sheep-clipped lawn. The six-hundred-acre estate surrounding the house is a working farm run by Lady Clark's son.

Here, Lord Kenneth Clark, British art historian and critic, prime appreciator of our time (the book, the TV series, "Civilization"; his books, "The Nude," "The Romantic Rebellion"), talks about his love for his wife and this home; Nolwen de Janzé (Lady Clark), Parfondeval's chatelaine, talks about its remarkable survival.

LORD CLARK REMEMBERS

The reader of the following pages may feel curious to know how I came to be associated with Parfondeval. The answer involves a few lines of autobiography. I lived in Saltwood Castle, near Hythe in Kent and, when it became too difficult to manage, especially with an invalid wife, I built a small house in the kitchen garden and handed over the Castle to my son, Alan. One of my neighbours was a scholar-farmer named Edward Rice, who lived in a beautiful house near Dover. He was married to a French lady who herself had a beautiful house in Normandy, and they divided their time between the two places. They invited us to stay there, but we could not accept owing to my wife's health. Edward Rice died two years later. His wife returned to live in her family home of Parfondeval, but occasionally came to London, and renewed her invitation to stay in Normandy. Meanwhile, my wife had died, and I was free to accept the invitation. I fell in love with Parfondeval from the first visit: not difficult, as it is an enchanting place, and I was already in love *(Continued on page 335)*

The miracle of Parfondeval: this seventeenth-century Norman house flourishes today, handed down from generation to generation of the same family. Love is the continuity: cherished objects of rarity and delicacy are tenderly looked after

Horst

This smaller sitting room, with its rare and amusing Louis XV chinoiserie panels based on Aesop's fables, is Lord Clark's favorite writing spot. A fanciful Chinese porcelain parrot has been transformed into a cozy reading lamp (comfort and beauty go hand in hand in this house; Lady Clark sees to that), next to his writing table placed snugly near the fireplace. On the Louis XV stone mantel, a wryly smiling, finely chiseled white marble bust of Voltaire by Houdon. Lady Clark bought the late-eighteenth-century French sunburst clock in England. Louis XVI fauteuils médaillons covered in green velvet are part of a [illegible] charming early-nineteenth-century terra-cotta statue of a curly-haired imp pouring water from a pot (on commode, right) has its double in the Art Institute of Chicago.

The miracle of Parfondeval

The house stood intact—its windowpanes shimmering…"

The miracle of Parfondeval

Lady Clark, opposite page, adores cooking, has become, in her words, "more of a Cordon Bleu as I've become older. I tackle anything—monsters from the sea, local regional foods, ices, crèmes. I've an extraordinarily greedy husband and family—they love good food." For aid: an impressive collection of 130 cookbooks, including her much-loved copy of that American classic by Fanny Farmer. In the library, above top, Louis XV porphyry mantel with two sixteenth-century bronze sculptures of reclining nudes. Brightening the floor, rich purple and blue of nineteenth-century Chinese rug. The drawing room, above, lined with "simple and beautiful" Louis XIV boiserie, is flooded with soft north, south, and east light. Much-loved family mementos are everywhere: the grand piano belonged to Lady Clark's maternal grandmother, Julia Bell Chapin; over it, a dashing portrait of Moya Hennessy, Lady Clark's other grandmother. Above, left: Detail of ancient stone statuary in garden; life-sized triumphant peacock astride graceful urn.

(Continued from page 331) with its chatelaine. We were married on the 23rd November, 1977, and I became a small part in the history of Parfondeval. I cannot put it more strongly than that. My wife's family had lived there since the early seventeenth century, and at one time had owned a vast tract of the surrounding lands. They still farm six hundred acres. In this respect the situation was not strange to me, as I was brought up on a farm in Suffolk of comparable size, with a famous herd of Red Poll cattle and Large Black pigs, one of whom was christened Sudbourne K and reproduced in the Sunday Graphic as "The biggest bore in the show." Much as I love it, I have not attempted to return to farming, having spent too long—over fifty years—on the history and criticism of art. I gratefully enjoy the peace and beauty of Normandy, and think up subjects for books that I shall never write. Oh, for another ten years, and a little more mental energy!

LADY CLARK REMEMBERS

Parfondeval was built in the early seventeenth century in the reign of Louis XIII by a well-to-do farmer; but this prosperous man found he did not take to manorial life, or perhaps he overstretched himself. He soon decided to sell his new house, and eventually also sold his land, which was a considerable holding. The French Crown acquired it and endowed it for life on the Count de Banastre, my ancestor. Banastre, a valiant soldier, had received many wounds in the service of his monarch, and soon died at Parfondeval. His family, however, had formed a deep attachment for the house and its surrounding valley, so his widow and children asked leave to purchase the place, and this was granted to them by the Crown.

The estate has been in our family ever since, though it has come down at times through the female line, as it has with me.

A smiling brick house, all in high windows with tiny window panes and its colour of soft salmony pink.

During the last war, Parfondeval was occupied by the enemy for five years. V1 and V2 ramps were erected on the hills around it, and the missiles launched on England. Nestled as it is in its valley, the R.A.F. never detected it, which was no doubt regrettable strategically in England's defence, but lucky for us since the house withstood the war.

An old gardener, Monsieur Leban, and an old gamekeeper, Monsieur Ménager, emptied the house before the German onslaught, and hid its whole contents in haylofts, covering the furniture and pictures with straw. The family silver was stored in our twenty-two beehives; the bees all flew away, but our invaders never investigated the hives. So the silver was there on my return.

I served with the Free French Forces during the war; and in 1945, when I was looking after some thirty bombed-out orphans near Caen, where the battle raged for two months, I ran into my great-uncle, Ted Methuen R.A., who was Monuments and Fine Arts Officer in the British Army. He said to me, "We must find out what has happened to Parfondeval. If you can get a couple of days leave I will take you there when I go on an inspection in Upper Normandy." A few weeks later, in a draughty command car, we set off together. It was early December, the roads were full of holes and the snow and ice made them skiddy. Our journey was a long one, but just on midnight we reached Parfondeval in bright moonlight. The house stood intact, its windowpanes shimmering, and its roof covered with sparkling snow. Peace and beauty all around! I fell into the arms of an old gardener, and my beloved uncle gave me a hug and went on his way.

Many years later, when Kenneth Clark first came to Parfondeval, I was not so surprised that he should be so taken with the house, but very happily surprised that he should fall in love with me! How lucky we are!!

Horst

White roses and white marble: in the smaller sitting room, graceful and delicate mantel, far right, with its bust of Voltaire by Houdon. In vaulted dining room, above, gessoed late-eighteenth-century Indian cabinet adds luster to one wall. Nineteenth-century English mahogany table, brightened by silver glitter of late-eighteenth-century English tray, is surrounded by Louis XVI fauteuils whose velvet covers are "frappé" (stamped) with green stylized trees. Ivy-draped marble bust in niche portrays Lady Clark's radiantly pretty paternal grandmother, Vicomtesse Leon de Janzé, née Moya Hennessy, daughter of nineteenth-century American painter William John Hennessy. Near right: Long, graceful allée of linden trees (ancient symbol of domestic harmony and fruitfulness); one of two such rows on either side of the house planted by Lady Clark herself right after World War II.

"It was love at first visit: I was already in love with its chatelaine"

The miracle of Parfondeval

SUMMER... ON THE LINE!

What comes through first this summer: a definite narrowing of line, achieved in various ways by various designers . . . and, from every designer, every direction—a prevalence of white (in every texture) followed by black . . . a prevailing power!

The strength of the season starts, *above,* with Claude Montana's narrow white cotton knit dress, nautically inspired and seemingly layered—another prevalent motif right now—over a linen "shirt." About $395. Bergdorf Goodman; Saks-Jandel; Caron Cherry, Coconut Grove and Bal Harbour; Ultimo, Chicago; Neiman-Marcus; Theodore, Beverly Hills. . . . The epitome of the new direction, *right:* Gianni Versace's pure white—pure line—linen dress that simply buttons at the shoulder. About $470. Altman's; Fawzi, Boston; Poupée, Palo Alto CA; Gianni Versace Boutique, Miami; Beverly Hills; San Francisco. The location on these ten pages: the remarkable Reflections estate in Laguna Beach, California, available through Sotheby's International Realty. These ten pages: hair, Suga of Suga Salon; makeup, Alberto Fava. Details, stores, last pages.

Helmut Newton

The equivalent—the finish—of a man's summer suit, *left:* Calvin Klein's beautifully cut, single breasted, strongly-lapeled, satin-y linen jacket (about $300), with a matching straight skirt, about $138. Saks Fifth Avenue, NYC; Marshall Field's; Sakowitz; I. Magnin; Nordstrom, Portland OR; Liberty House of Hawaii. . . . And the ease—the comfort—you want for summer, *above:* Ralph Lauren's cool handkerchief linen two-piece top—scallop-edged tank over a boatneck T-shirt (about $398); drawstring, cropped pants, about $238. Lord & Taylor; Neiman-Marcus; Polo/Ralph Lauren, Denver; Polo/Ralph Lauren, Palm Desert CA; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Details, more stores, last pages.

Helmut Newton

SUMMER...ON THE LINE!

One of the strongest skirts in a season when skirts are strong, *above:* A long, lean, snapped skirt (about $130), with a relaxed, rolled-sleeve, safari-inspired shirt—another prevalent summer theme, about $180. Both of needlepoint handkerchief linen. Turnout, by Donna Karan and Louis Dell'Olio for Anne Klein & Co. Mid-April at Bergdorf Goodman; Kaufmann's, Pittsburgh PA; Rich's; Hudson's; I. Magnin; Nordstrom, Portland OR. . . . And one of the narrowest lines, *right:* Norma Kamali's body-focused way with cotton knit—a white sleeveless T-shirt (about $24), layered over a bare, black off-the-shoulder top (about $28), with a straight pull-on white skirt (about $24), and her wide elasticized cinch belt pulling it all together. Turnout at Bloomingdale's; Saks-Jandel; John Baldwin; Hudson's; Bullock's. Skirt and T-shirt at Burdines. Fashion details, additional stores, see last pages.

Helmut Newton

SUMMER...ON THE LINE!

Pants this season: soft, leisurely, cool—what you get, *above*, with Gianfranco Ferre's silk trousers (about $410), and his inventive layering—a cotton knit sweater with linen sleeves, under a linen vest, both, about $490. All, Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago. Top, vest at Bergdorf Goodman; Saks-Jandel. Pants at Rich's. . . . **M**ore of the wonderful line, the wonderful body-fit of Norma Kamali, in a dramatic new take on dinner dressing, *right:* a back-dipped black wrap top that bares a sliver of midriff (about $205), with matching form-hugging skirt, about $185. In seasonless rayon jersey (jersey by Jasco). By OMO Norma Kamali. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. Details, last pages.

Helmut Newton

SUMMER...ON THE LINE!

What body-consciousness is all about, *above:* Gottex's racy exercise suit/maillot that wraps low in the front, rises high up the leg, demands attention in a bold leopard print. About $74, of Antron/Lycra. The attention for the leg: black lace stockings. Suit, late April at Saks Fifth Avenue, NYC; John Baldwin; Neiman-Marcus; I. Magnin. . . . Prophetic big-night dressing, *right:* Norma Kamali's seasonless, sinuous form-fitting black jersey pearl-studded gown (one of a series of pearl-studded evening looks). Here, layered over her dramatic black "wing" jersey top. Both of rayon jersey by Jasco. Gown, about $1200; top, about $200. By OMO Norma Kamali. OMO Norma Kamali, NYC. Details, see next to last pages.

Helmut Newton

Come summer, one thing everyone always counts on is a dress... one that's easy, cool, uncomplicated. The differences this season: these have a little more. More softness. More texture interest, and a dif-

A DRESS.

ference in shape: slightly bigger on top, mostly narrower below. To start, *left*, one of the prettiest—easiest—dresses around for the country, the beach: Luciano Soprani's black-and-tan linen mini-check, with a fullish skirt shaped by a waist-snugging drawstring (fabric by Solbiati). About $240. Saks Fifth Avenue, NYC; Garfinckel's, Stanley Korshak, Chicago; Linda Dresner, Troy MI; Poupée, Palo Alto CA. Another easy shape—*(opposite)* a long, striped cotton dress from Perry Ellis—the kind of fresh summer dressing that goes nonstop. About $210. Henri Bendel.

...YES!

Above: a terrific find in a dress polished enough for the city, from Donna Karan and Louis Dell'Olio for Anne Klein & Co: a cotton poplin safari dress, with flap pockets, an elasticized waist. About $250. Saks Fifth Avenue; Kaufmann's; Woodward & Lothrop; Hudson's; Balliet's; Bullocks Wilshire. Hair, John Victor for Garren, NY; makeup, Rumiko. More stores, last pages.

Michel Comte

E

asygoing summer dresses continue. At Rebecca Moses, *opposite, large photo*—the longest, narrowest shape in a two-piece dress of pale-beige cotton poplin: a calf-length side-slit skirt, softened by waist-pleating, small matching sleeveless top and "ascot." Blouse, about $60. Skirt, about $80. Late April at Saks Fifth Avenue, NYC; Sakowitz, Macy's, San Francisco; Carol & Mary, Honolulu. *Inset, left*, a dress to depend on anywhere—Bill Blass for Blassport's narrow, perfect city dress in a bright multicolor cotton plaid. About $196. Late April at Altman's, Kaufmann's, Hudson's; Ballets, The Carriage Shop, Dallas; I. Magnin. And, *inset below*, warm-weather polish—and a narrow, narrow line from Gloria Sachs: her long, lean grey/black pinstriped trench over a wide-striped button-front shirtdress. Both of woven cotton—coat, about $450; dress, about $330. Late May at Lord & Taylor; Kaufmann's; Jacobson's; Neiman-Marcus.

This page, right, a deep-violet cotton V-neck dress from Nipon Boutique—as easy as a T-shirt and skirt . . . but softer. About $222. Late April at Saks Fifth Avenue, NYC; Jordan Marsh, Boston; Garfinckel's; I. Magnin. *Inset*, Real news—in a different-shape dress from Issey Miyake: his big, hip-wrapped, broad-shouldered olive linen wrap. About $440. Saks Fifth Avenue, NYC; Added Touch, Pittsburgh; Hattie, Neiman-Marcus, Maxfield, Los Angeles. Hair, John Victor for Garren, New York, and Simon Marsden for Pipino-Buccheri Salon; makeup, Rumiko. Details, more stores, last pages.

Michel Comte

A DRESS...YES!

a

key difference now, fabrics with wonderful texture—irresistible. clean, cool linens with big grids, thin raw stripes. Another difference—the Japanese influence—the bigger, more dramatic scale, the freedom of cut. This time, in a dress and jumpsuit to sew yourself. The most comfortable jumpsuit, *left*—with a clean round neck, button front, in finely striped black and white linen. Vogue Pattern 8629. More ease, a big, loose boat-neck dress, *opposite page*—in a beige, black and white checked linen. Butterick Pattern #4797. Both fabrics, Interglobe Imports. Hair, left, by John Victor for Garren, New York, right, by Simon Marsden for Pipino-Buccheri Salon. These two pages, makeup Rumiko. For details, stores, sewing tips, see next to last pages.

DRESSES...AND MORE!

VOGUE PATTERN #8629

Michel Comte

BUTTERICK PATTERN # 4797

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: When you want, very simply, something great for a city . . . when it's a summer-white dress, a new sort of narrow suit, a beautiful skirt to wear on nights out

What works? Let's start, first, with a conclusion: If you're looking ahead to summer (and the reality is that stores are—almost totally—now) and if summer simply means some months on the beach, dressing is hardly a *Sturm und Drang* proposition: pulling on hot-weather T-shirts, sandals, and white trousers is something we all do with pleasure—and a minimum of thought. To get more out of summer dressing, though—**to have something take you through a day, to a city—becomes the trick of every summer season.** The solution? This summer, you'll probably look first to a dress for that answer. And the key to getting more from that dress is going to be what you put on your feet and legs.

Don't let the dresses *left and below* fool you: All of these (and any number of other seemingly easygoing dresses in this issue) could work in a city, work in a variety of ways. What makes that change? Look at the Norma Kamali pieces, *left:* we used heels instead of flat sandals, black stockings with a discreet pattern rather than bare legs, a broad cinching belt. With heeled shoes, sheer stockings, a belt to draw fabric close to the body, either of the other dresses here would take on an equally pulled-together, city appearance. And they do that, in part, simply because of their fabrics: white linen, textured cotton—something that makes them more finished than simply a limp summer dress.

You'll find dresses of almost every sort in this issue; many of them—as those dresses, *below left*—in some variation of white. How do you deal with that? This summer, with those white clothes, you might reach for a chrome-yellow belt or many-colored shoes with a slash of white in them, adding that bright color simply for pleasure; a more sophisticated take, you'll find for the most part, is keeping accessory pieces in tones of white or in black. Or, **with white, natural tan leathers are almost can't-fail:** in a man's belt or strappy heeled sandals, those leathers are as good-looking—and versatile—as rich browns are with winter black.

When you come to some new Japanese ways of dressing—like Yohji Yamamoto's layerings *above* or the other new pieces on pages 294-299—you may, quite instinctively, back off a bit. Back off, if for no other reason, than because of the big scale of these clothes. For some young women, they're easily understandable dressing. For most women: in truth, they're not about to replace everyday basics. What may well be interesting, though, is **considering many of these Japanese clothes as individual pieces.** The wrap skirt, *above*—in pale blue watered silk, anchored tight at the hip—is, on its own, simply a beautiful skirt. With a skinny white tank top and bare sandals, it's an attractive, body-conscious way to dress for dinner-out.

The key to changing the look of many of these new pieces from Japanese designers? Often, it's not so much changing accessories, as switching to a narrower—smaller—other bottom or top. For all their apparent ease, almost all of these pieces wrap closely at the hip; they're not all-enveloping. One of those giant silk tops (two are layered *above*) could pair up easily with narrow charcoal-colored pants.

The appeal of these clothes? Ease, their subtle colorings, and new textures—most often with little weight to them. You'll find it's something of a new sensation the first time you pick up one of these pieces in your hand.

Every woman knows it: Some skirt lengths, on your body, work with greater ease than others do; when lengths get longer—or shorter—than most, what works again and again, you find, are somewhat sheer dark (most often, black) stockings and delicate pump shoes with some degree of a high heel. In this issue, we put them with Saint Laurent's blouse and skirt *(below left)* that's clearly above-knee; with Norma Kamali's slinky black matte jersey top and skirt, *below right,* that ends at your calf. The key to both: toning the leg to the skirt above it . . . to give an elongated line.

Those two photographs, too, tell some things about wearing narrowness now: some points to consider when you dress. The Norma Kamali, for night, molds to the body; the Saint Laurent—totally turned-out for day—works narrowness in another way. That sense of leanness starts with a broad squared shoulder that then tapers down to a very narrow skirt. By tapering, that line gives you a long, leaner look. Tying, layering scarves at the neck gives added width at the top, and they're feminizers; there's nothing tough here. ▽

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REMINDER Should a sports injury occur, think "RICE"—rest, ice, compression, elevation. Wrapping the injured area in an elastic bandage after massaging it with an icepack should ease the pain, prevent swelling (or, use wraparound ice pack for the same effect). If there's no relief in a few hours, see a doctor.

R

ealizing your own strength, your body's natural power and grace—that's one of the best things an exercise program can help you to do. And that's why more and more women are studying the martial arts, especially karate, aikido, and T'ai Chi.

Eastern exercise routines focus on control—of your body, your mind, the space around you. The discipline of a sport like karate involves working one-on-one with another person, which can teach you a good deal about your sense of your own body and your self-confidence level.

More than strength, the martial arts require—and they teach—balance, grace, precise control

The psychological benefits of these sports can be as important as the physical ones. "Women are sometimes surprised at their aggressiveness in class—or their lack of it," says Sue Peterson, self-defense consultant to the Women's Sports Foundation. "In the end, they often gain a new ease in their bodies, evidenced in the way they carry themselves on an everyday basis. And that's important; studies reveal that the less vulnerable a woman looks while walking down the street, the less likely she is to be a victim of a crime."

These sports also teach balance through movement. "T'ai Chi uses sequential moves—the hip leading the knee leading the ankle. These skills are essential for a dancer, a skater, or a swimmer," says movement therapist Marianne Battistone.

"Aikido is basically a less abrupt, smoother version of karate, based on a spiraling motion around your opponent. It helps build leg and joint strength, can be a boon to a racquet sports player."

How to find a good class: through a friend, or by visiting several centers in your city. Look for a space that's clean, a teacher who's in good shape, is kind but firm, who inspires an *esprit de corps* in the class—and who is sensitive to women students.

SURPRISING FACT: A WOMAN AND MAN OF THE SAME SIZE USUALLY HAVE EQUAL LEG STRENGTH. AND STRONG, HIGH KICKS CAN INCREASE IT.

DENIS PIEL

SUPERMARKET STRATEGY

Be aware that food-store aisles are carefully plotted to lure you to buy not only more but sometimes less healthful items than you really need. "In most stores, to get to the basics—milk, cereal, meat, vegetables—you have to pass impulse items like cookies and candies. The hope is that you'll also buy what tempts you," says Morris Patterson of the Chicago market consulting group MGAI Inc.

How to keep your purchases as healthful as possible: Make a shopping list; stick to it closely. Don't go grocery shopping when you're hungry, when you're likely to load your cart with high-sugar, low-nutrition foods. Be aware that many items labeled "natural" are no more or less so than their standard counterparts. And that meat ratings are based in part on fat content, which makes "good" a much better health buy than "prime."

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BREATHE...

"There are two things in life we take for granted," says Carola Trier, a NYC specialist in exercise and body conditioning. "One is walking, the other is breathing, and most of us don't do either one correctly." The right way to breathe: thoroughly, by filling the lungs where their capacity is greatest, just under the shoulder blades, and exhaling completely. Otherwise, Trier says, exercise makes no sense, since it's the fresh air you inhale that supplies your muscles with oxygen, and the exhalation that rids them of carbon dioxide that brings on post-exercise muscle fatigue. Trier teaches exercises "phrased" according to the breathing, which should be long and continuous, supported by the muscles of the torso: midriff, back, and abdomen. To try on your way to work: Pace your breathing to your walk, inhaling for two steps, exhaling for two. Gradually increase the length of a breath to four steps, then six, then eight. Concentrate on exhaling fully; inhaling will come naturally. The goal: more efficient breathing that enables you to move and exercise better, even, surprisingly, to rest—relax—better.

bored

by jogging? The future may hold treadmills hooked up to video games to keep you fit *and* amused

Garlic's curative powers are legendary, but is there any specific evidence to back them up? Some, says a report in "The Professional Nutritionist." One group of researchers found that a diet rich in garlic—a bit too rich for many tastes—may, in fact, help lower blood cholesterol levels, prevent heart disease. Others think that eventually extract of garlic, which seems to inhibit the growth of fungi, may be used medically to treat conditions like yeast infections, athlete's foot.

Water Watch

Thirst, experts tell us, is a poor indicator of water needs—especially when you're active. Often, you don't become thirsty till your body reserves are quite low—and dehydration is not uncommon in hot, humid weather. A good monitor: Weigh yourself before and after exercise. Any immediate difference is fluid—not fat—loss, and needs to be replaced, with two eight-ounce glasses of water for each pound lost. Also, you should take frequent water breaks when exercising. As for bottled "energy drinks," they're often high in salt, actually rob your body tissue of the water it needs rather than replenishing it.

For racquet sports: wrap-around goggles with scratch/impact-resistant polycarbonate lenses, vented to prevent fog-up . . . and an adjustable, cushioned band.

vision guards

This month, when you think of spending more of your "active" time outdoors, think not only of protecting your skin but of protecting your eyes as well.

A new, growing concern: that the sun's ultraviolet rays may be as hazardous to eye health as they are to skin health. Researchers have found that beach lifeguards—exposed to bright sun for hours at a time—often require a longer and longer time for their eyes to adjust to the shift from outdoor to indoor light.

"This delay in 'recovery time' seems to indicate damage to the retina, the part of the eye that translates light waves into images understood by the brain. In rare cases, very intense sun—atop a snow-covered mountain, for example—can actually burn the cornea, causing painful eye inflammation, which should be treated by a doctor immediately as it could cause permanent damage," says Mark O.M. Tso, M.D., professor of ophthalmology, University of Illinois School of Medicine, Chicago. One controversial question: whether or not sunlight contributes to cataract formation.

The best protection: sunglasses or goggles with ultraviolet-inhibiting lenses. (Look for polycarbonate plastic, NoIR, UV400, Suncloud.) In glaring sun, you also want a frame that wraps around the side of your face (like Vuarnet's leather mountaineering glasses).

While polarized lenses cut glare, they may or may not be UV deflectors; the same goes for mirrored lenses. The color of the lens, though not protective, is important. Red or blue can distort the color of what you're seeing, make it difficult to tell a red light from a green one. Neutral browns, greens, or greys let truer tones come through. The degree of tint, however, provides comfort, not protection.

For racquet sports, you need impact-resistant sports eye protectors or industrial safety glasses, many of which can be prescription-ground, notes Paul Vinger, M.D., assistant clinical professor of ophthalmology, Harvard Medical School. Recently approved: strength standards for racquet eye guards sold in the U.S. developed by the American Society For Testing and Materials (ask for guards meeting this standard). Lensless protectors, all experts agree, are not a good idea because high-velocity balls can flatten enough to penetrate even narrow eye openings.

For swimming, look for well-constructed plastic goggles. And don't wear contact lenses underneath. Hard lenses easily fall out in water; soft ones can also absorb salt or chlorine, which can irritate eyes. Better, say experts: prescription-ground goggles.

Goggles photo REYNOLDS ROLLES Goggles by Peepers. Large photo ARTHUR ELGORT Hair, Christiaan, makeup, Wesley Dunn for Garren New York Clothes Zoran sunglasses, Sanford Hutton for Colors In Optics. Details stores last pages

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MAKING FITNESS TIME...

It's something we all want more of, more often. For some women, that's solved by scheduling workout times in the same way as business appointments. For others, it's easier to "sneak in" movement—by walking to work, taking stairs instead of elevators when they can. More tips, these from Vogue editors:

- *Exercise your way out of bed each A.M. Starting with gentle stretches while you're still under the covers will prep you for a morning exercise routine. Finish with cool-down stretches.*
- *To make impromptu exercise classes possible, always keep a leotard and tights/bathing suit in your tote bag/desk drawer.*
- *If there's not time for the gym, "take twenty": close the door and exercise in your office or bedroom. Especially good for upper body: "push-ups" done leaning against the wall.*
- *All-important for keeping energy high: Knowing when to relax, to give yourself "slow time"—like getting up a half hour early, eating a healthful breakfast, "fueling" your body and mind.*

We tend to take ear health for granted. Here, signs that it might be time to seek help . . .

Pain Never ignore an earache. Unrelenting pain that is deep in the ear and associated with blocked hearing could be a middle-ear infection. Such infections commonly follow a cold or sinus infection and respond to oral antibiotics. If the tiny triangular piece of cartilage just in front of the ear canal is extremely tender to the touch, the source of the trouble is likely a bacterial infection in the outer ear. If not treated promptly, such infections can become excruciatingly painful and difficult to eradicate, according to David N.F. Fairbanks, M.D., director of the Division of Otolaryngology at George Washington University Hospital in Washington, DC. The bacteria that cause these infections respond only to medicated drops—not to oral antibiotics—and the drops are not absorbed as well once the skin of the ear canal has become severely inflamed.

Intermittent pain in the ear usually has nothing to do with the ear itself but stems from pressure or infection in the mouth or sinuses. The single most common cause of referred pain in the ear is chronic clenching or grinding of the teeth which actually creates pain in the joint of the jawbone in front of the ear.

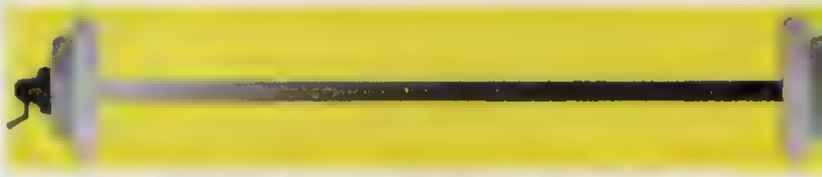
Impaired hearing Blockage or a feeling of fullness is most often the result of wax plugging the ear canal. Temporary hearing loss also follows exposure to very loud noise, such as an explosion or greatly amplified rock music. If accompanied by pain, blockage is a sure sign of infection.

Ringing in the ears According to the American Academy of Otolaryngology–Head and Neck Surgery, nearly thirty-six million Americans suffer from ringing or other annoying noises in the ears. Known as "tinnitus," this condition is often a symptom of nerve damage in the inner ear, the result of aging or chronic noise exposure. Common causes of temporary tinnitus include teeth clenching, which tightens the muscles in the middle ear and jiggles the tiny ear bones; stress, which raises blood pressure and interferes with circulation to the middle ear; and overuse of caffeine, nicotine, and salt, which also impair circulation.

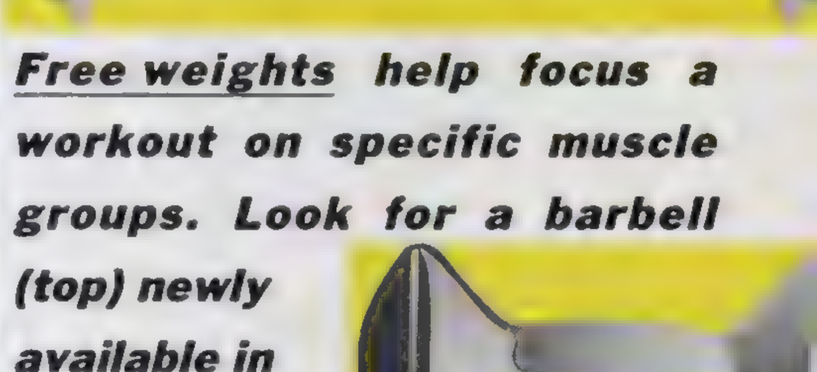
When tinnitus cannot be relieved by changes in behavior or life style, it can often be masked, particularly at night, by listening to soft music or to subdued static on the radio.

Itching The most common cause is seborrheic dermatitis, a dandruff-like condition that causes scaling of the ear canal. The condition can be controlled by daily use of ear drops prescribed by the doctor.

Seeking help Itching or ringing in the ears should be checked by a physician at the earliest convenient time, advises Dr. Fairbanks. But the two symptoms that signal infection—pain and sudden, unexplained blockage of the ear canal—should send you to the doctor immediately.



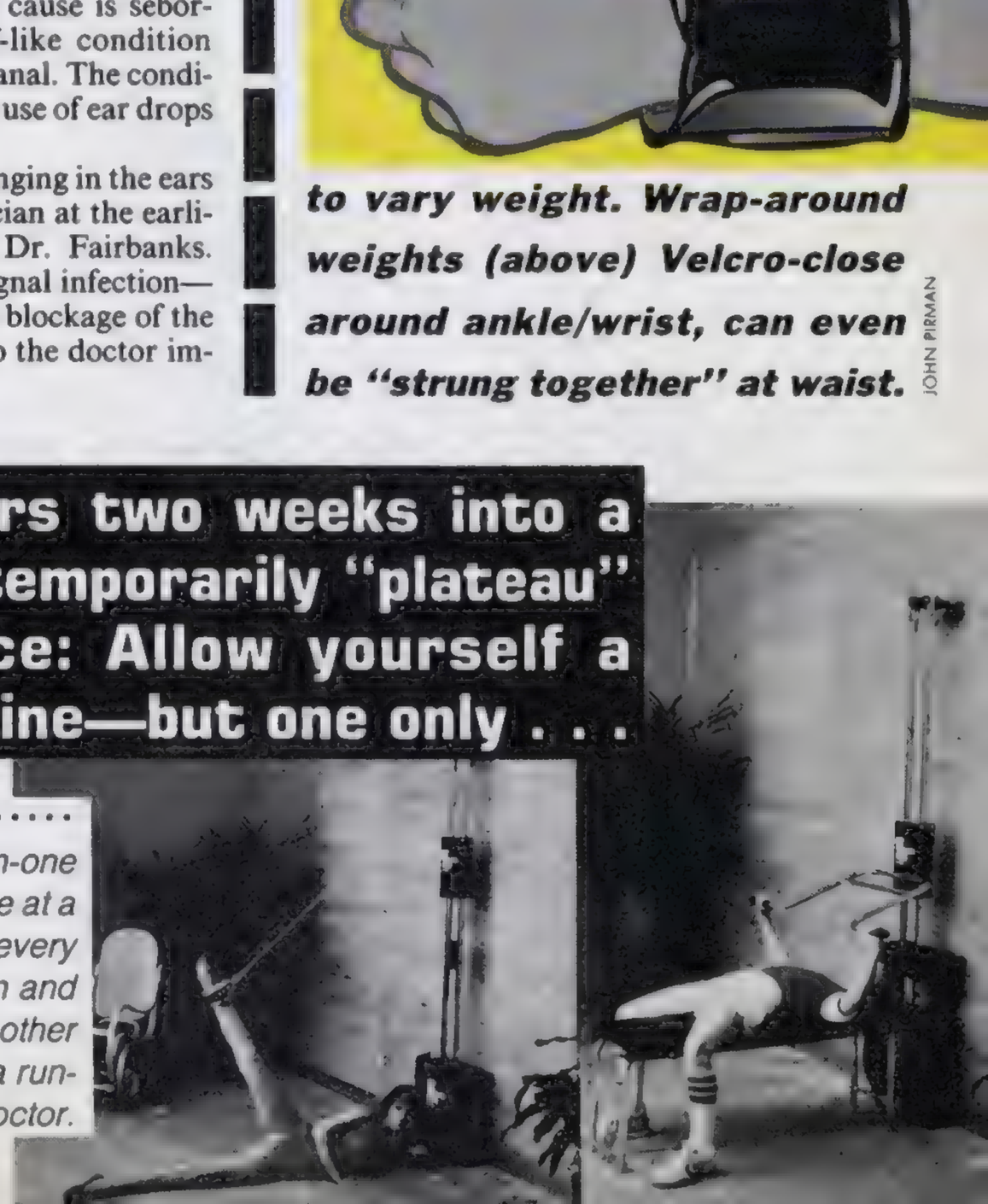
***Free weights** help focus a workout on specific muscle groups. Look for a barbell (top) newly available in lighter-weight women's versions. . . . One- to ten-pound dumbbells (center) in metal or plastic; some can be filled with sand or water*



to vary weight. Wrap-around weights (above) Velcro-close around ankle/wrist, can even be "strung together" at waist.

JOHN PIRMAN

Diet Fact: A slump commonly occurs two weeks into a weight-loss plan, when weight may temporarily "plateau" and willpower sag. Experts' advice: Allow yourself a treat—a chocolate bar, a glass of wine—but one only . . .



***A new breed of exercise machine:** the fold-up, collapsible, all-in-one system that brings Nautilus-inspired fitness technology home. With space at a premium, many units fold up flat as a board, have attachments that work every part of the body—like the new Gympac 1000 (right), geared for women and men. (At Sears, Roebuck and other stores.) Before using this or any other exercise equipment, have a fitness expert/ physical therapist give you a run-through on its proper use and, of course, first check with your doctor.*

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- ✔ Both vitamin E and selenium help prevent oxidative cell damage and are necessary for good health.
- ✔ Enriched E is pure. No salt, no sugar, and no preservatives.
- ✔ Freshness is insured by a protective inner seal.
- ✔ Potency level is guaranteed by One-A-Day® laboratory standards.

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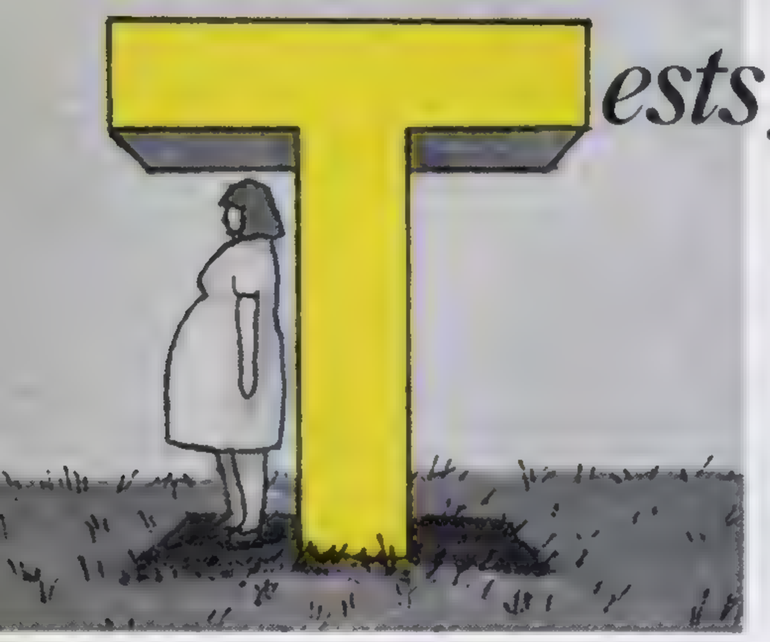

Tests for pregnancy

with an at-home kit can be tricky. Here, the pros, cons . . . plus expert advice on how to use kits properly . . .

NOTE: *The following article is excerpted from "The Harvard Medical School Health Letter."*

Home kits for pregnancy testing offer a mother-to-be important health advantages. The earliest days and weeks of pregnancy are a critical time in the baby's development; this is a phase when the risk of damage from chemicals, infections, drugs, X-rays is greatest. The sooner a woman knows she is pregnant, the sooner she can take important measures to protect her baby—stopping smoking, cutting back on alcohol, avoiding unnecessary medications. She can make an appointment for prenatal care and commence with other plans for her pregnancy.

However, this early advantage is lost if the test is done wrong and thus fails to report a pregnancy that has, in fact, begun. (This is called a "false negative" result.) About a third of [144] pregnant women [studied] have used home-testing kits, according to Barbara Valanis and Carol Perlman, writing in a recent issue of the "American Journal of Public Health." And the mistakes that are made lead to a false-negative result about 25 percent of the time. The most significant error is doing the test too early and then failing to repeat it a week later. A woman should wait *at least* nine days after her missed period to perform the first test, and if the reading is negative, she should do a second test in a week. Some factors that lead to a false-negative result include using wrong amounts of urine, mixing it incorrectly, waiting the wrong amount of time to read the test, reading it incorrectly, leaving the test mixture in sunlight or in a badly vibrating refrigerator, or leaving soap film on the equipment.

Home testing is a waste of money if it yields a false-negative result. Properly performed, the tests should be accurate enough to give important information when it is most needed.

EDITOR'S NOTE: *If the test proves positive, see your gynecologist as soon as possible.*

RESTAURANTS TO THE RESCUE

More and more, it's possible to eat both out and healthfully. While most restaurants have always had broiled fish or chicken on the menu, the newest options include more tempting fare, like bouillabaisse, veal scallops, white-wine gelée with kiwi—all part of the new Menu Manhattan at NYC's Ambassador Grill (in the U.N. Plaza Hotel). Developed with the American Health Foundation, each three-course lunch is under 550 calories, less than 20-percent fat. . . . In twenty-seven states, hotels, restaurants, even company cafeterias have joined the American Heart Association's Creative Cuisine, a program of low-calorie, -sodium, and -fat meals. Just signed up: the Marriott Hotels, which will offer "Good For You" menus—in addition to free executive health guides—at its over one hundred U.S. affiliates.

Computer Aids: *From the American Heart Association, an electronic "dummy" that teaches you cardiopulmonary resuscitation (CPR) with the help of video-screen instruction. The dummy "mimics" the condition of a heart-attack or stroke victim, does not "revive" until rescued properly. . . . And, to help improve your own heart health, a stationary bicycle that can be programmed for age, weight, and sex, provides a "score" of aerobic progress. The Haden Dynavit, at Neiman-Marcus.*

Sketch: SUSAN OLINSKY. Excerpted from Dec. 1982 THE HARVARD MEDICAL SCHOOL HEALTH LETTER © 1982 President and Fellows of Harvard College

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VACATION...STRESS?

If you spend the bulk of the year engrossed in your job or adhering to a frantic schedule, a do-nothing vacation that leaves you no options but to lie on the beach may almost drive you crazy.

Too drastic a change from your normal life style may actually add to the stress in your life rather than reduce it, say psychiatrists Gordon Fuqua and Charles Jaffe, M.D.s at Michael Reese Hospital and Medical Center in Chicago. When planning your vacation, they advise, take a realistic look at how you live when you are not on vacation and ask yourself what level of activity or family togetherness feels most comfortable.

Some common pitfalls that can lead to "vacation stress":

Too little activity. "Rest does not necessarily mean being sedentary," notes Dr. Jaffe. Some people accustomed to a harried pace may get more relaxation from an active vacation than from sitting around for two weeks. "The high-powered executive may find it quite restful to go skiing, sailing, or back-packing, which is a change of atmosphere but not really a change of pace."

Too much togetherness. Couples and families who have structured their lives so they spend little time together often have trouble coping with the forced closeness of a vacation. As tensions build, they establish psychological distance by fighting. A more satisfactory solution, says Dr. Fuqua, is to "avoid going to a small Caribbean island or camping in the north woods where you are stuck with each other. You would be much better off in a city or a resort where there is a variety of things to do and each person has some outlets."

A too-exotic environment. For some people, a vacation environment that is too unfamiliar may be disorienting and unpleasurable, warns Dr. Jaffe. "With foreign travel, for example, there is the exhilaration of new discoveries, but it also takes a lot of energy and a lot of flexibility to deal with schedule changes, language problems, and unfamiliar food and surroundings." If the purpose of your vacation is relaxation, then a whirlwind tour of Europe probably isn't the best choice.

Too much time away from the job. If you normally spend a great deal of time either working at your job or thinking about it—or if you are anxious when away from the job because you feel you are indispensable or because you fear someone may replace you—a long vacation may produce significant stress. Some alternatives? Take a long weekend. Schedule some leisure activities with business associates so you can get out of the office without losing contact with the job. If you do take a longer vacation, arrange to call in periodically to reassure yourself.

"The underlying message in our society is that work is a stressful place where you put in your time and get away as often as possible," says Dr. Jaffe. "But that attitude ignores how much psychological value there is in working and how much influence it has in our lives."

In general, say the psychiatrists, Americans need to get away from the stereotyped idea of a vacation as one or two weeks in a foreign location. Any break in the routine—engaging in hobbies or sports or taking a day for yourself now and then—is a vacation of sorts. For many people, these may be the most beneficial vacations of all because they fit comfortably into everyday life.

—PHYLLIS LEHMANN

An ideal vacation isn't necessarily "escape" but one that matches your personality and life style

Snack-chart guide to nutritional pluses/minuses of favorite munchies that may change your habits. Clear winner looks like plain popcorn, with pretzels a close second.

Cracker and chip-types:	Total fat Grams	Saturated fat Grams	Cholesterol Milligrams	Sodium Milligrams
Potato chips, 10	8.0	2.0	0	200
French fries, salted, 10 long strips	10.3	2.6	0	189
Corn chips, ½ cup	6.1	1.3	0	188
Popcorn, plain, 1 cup	.3	Trace	0	1
Popcorn, salted and buttered, 1 cup	2.0	.9	4	175
Butter crackers, 4	2.3	.8	0	142
Saltine crackers, 4	1.4	.3	0	140
Whole-wheat crackers, 4	2.2	.5	0	120
Pretzels, salted, 10 thin sticks	.1	Trace	0	51
Nuts and seeds:				
Peanuts, roasted, salted, ¼ cup	17.9	3.9	0	200
Peanuts, dry-roasted, salted, ¼ cup	17.6	3.1	0	200
Peanut butter, 2 tablespoons	15.3	2.8	0	162
Sunflower seeds, roasted, salted, ¼ cup	16.8	3.2	0	196
Dessert-type:				
Chocolate chip cookies, 2	4.4	1.3	8	69
Frosted brownie, 1	6.6	2.2	12	69
Gingersnaps, 2	1.2	.3	5	80
Sandwich cookies, chocolate or vanilla, 2	4.5	1.2	8	96
Chocolate-frosted cupcake, 1	4.5	1.8	17	121
Frosted cream-filled cupcake, 1	5.2	1.7	26	194
Doughnut, cake-type, 1	6.0	1.5	19	160
Doughnut, raised, 1	11.2	2.8	10	99

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TWO-CAREER LOVE

If both partners in a relationship work, time restraints may constrict loving behavior. "Some couples try to be as efficient at home as they are in the office. Scheduling time for 'love,' for example, detracts from the pleasure of spontaneity," says Leo Madow, M.D., author of *Love* (Scribner's; now in paperback). "Ideally, a partner respects the needs of his mate: in her one free hour a day, she may sometimes want to be alone. That shouldn't threaten the couple's well-being."

Communication is essential in a love relationship. But overcommunication can also be a problem. Says Dr. Madow: "When a couple picks apart their motives and feelings, they may be communicating but they're also sidestepping real emotional exchange. A hug, a gesture is as much a part of communication as is discussion."

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KELOID SCARS

Skin has the remarkable ability to heal itself after a burn, surgery, acne, or an accident. Sometimes, no mark is left as a reminder of the injury; but often scars are visible evidence of trauma to the skin. One type of scar tissue is called keloid—a raised, glassy, itchy, and often painful growth. These scars form most often on the face, chest, back, and neck as well as on the extremities of the body, wherever the skin is stretched tightly. They can form as grape-like blobs on the earlobes after ear piercing, and thick keloids can be an unfortunate side effect of by-pass heart surgery.

Blacks, Orientals, olive-skinned Caucasians, and light-skinned people who freckle are genetically predisposed to form keloids. In parts of Africa, certain tribes use this tendency to create elaborate tribal patterns by lightly nicking the skin of face and chest.

Treatment of keloids is difficult because of skin's proclivity to reheal in the same aberrant manner. It is impossible to predict who will get a keloid, and equally impossible to determine whether it will respond to treatment. Jerome L. Shupack, M.D., associate professor of clinical dermatology at New York University Medical School, feels that because some patients with keloids respond well to treatment, the attempt to treat a keloid is worthwhile. He advises all patients to wait at least a year before embarking on treatment because a hypertrophic scar, which may appear identical to a keloid, has a high probability for spontaneous improvement in a one-year period. He cautions that it is important to avoid reinjury during that time because it could stimulate further keloid growth.

There are several ways to treat a keloid scar. The simplest: injecting cortisone, a steroid, directly into the scar once a month for up to four to six months. Results are highly variable; success can occur with one injection, or at any time within this period, or not at all.

Richard A. Carter, M.D., clinical instructor, plastic surgery, Harvard Medical School, suggests other techniques when the steroid procedure fails. Pressure bandages or clothing made of thick Ace-bandage-like material can yield dramatic results. Pressure treatment, according to Dr. Carter, works particularly well on keloids caused by burns, but it may take up to a year. There are also specially constructed clip earrings to help reduce keloids on earlobes.

New treatment techniques: from pressure to injections to surgery

Surgery is another option, but skin that has manufactured heavy scar tissue may do so again after an excision, creating a keloid larger than the original. A new technique, used for very large keloids, leaves a small portion of the original scar tissue to form a natural boundary. Since most keloids do not form other keloids, this reduces the scar's total area.

Some pre- or post-operative treatment is necessary, usually cortisone injections or doses of X-ray, which help to lessen the formation of new keloids. While some doctors still feel that there is a place for carefully monitored X-ray therapy, both Dr. Carter and Dr. Shupack feel strongly that a benign condition should not be treated with this potential carcinogen.

Cortisone may present problems as well but of a much less significant nature. Administering large amounts of steroids can inhibit the adrenal gland's manufacture of natural cortisone; but, when used in small amounts, there is little effect on the body. Too much cortisone injected into the surrounding tissue may cause a depression in the skin; too much injected into the scar tissue may make it shiny and red.

Most important, doctors concur, is to understand that the treatment of keloids—the replacement of abnormal growth with a fine-line scar—requires regular therapy over a period of time.

—NATALIE BERKOWITZ

Q&A

Sunscreen pills: filter or fraud . . . "side stitch" info

I have heard that the sunscreen PABA is now available in pill form. Could taking such pills protect my skin from the sun?

No, say dermatologists. "PABA—para-amino-benzoic acid—works by forming a filter between the ultraviolet rays of the sun and your skin. This filter must be applied on top of your skin; there is no way that it can work from the inside of the body out," says Robert Auerbach, M.D., associate clinical professor of dermatology, New York University School of Medicine.

"To my knowledge, there have been no scientific studies even showing the safety of PABA pills."

I sometimes get a sharp pain in my side while I exercise. What causes this? What should I do about it?

Says Christine E. Haycock, M.D., associate professor of surgery, University of Medicine and Dentistry of New Jersey: "The exact cause of a 'stitch,' as the pain you describe is usually called, has not been established scientifically. Some physicians feel it may be a result of tugging on ligaments linking various body organs to the diaphragm that occurs as you bounce up and down during exercise. Most other doctors feel it is simply a cramp in the diaphragm muscle caused by the build-up of lactic acid and other waste products.

"What makes this second opinion plausible is that cramping is a muscle's reaction to inadequate oxygenation, or fueling, which means that the blood has not been picking up waste and dropping off oxygen, or fuel, fast enough within the muscle. This imbalance is most likely to occur if you are either out of shape or exercising in very hot, humid weather, precisely those times when side stitches most often occur.

"Getting into shape allows you to exercise at a slower, stronger heart rate, which pushes more blood to the muscles throughout the body, keeping them supplied with the oxygen they need.

"When a side stitch does occur, the best thing to do is to stop exercising and breathe deeply; this will stretch the diaphragm muscle, help replace lactic acid with oxygen. Slow side bends may also help. Some marathon runners 'run through' side stitches, but this is not the best idea."

OTHER SCARS *The crucial, variable factors involved in the repair of any scar are: how you heal and how bad the scarring is.*

Scar revision, the technique most dermatologists use to help minimize traumatic scars caused by cuts or even bruises, involves the use of inert nylon sutures buried below skin's surface.

Depressed scars, such as those caused by acne, can be filled with collagen or dermabraded. Dermabrasion is preferred by dermatologists and plastic surgeons over chemical peeling because, unlike a chemical peel which takes down "hills and valleys" equally, dermabrasion removes only hills, "smudging" the scar so you no longer see a two-tone coloration (because new cells are of the same type and color).

In any scar-management treatment, the goal is to make the scar less apparent; you can never remove it completely.

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HEALTH style

Healthy reads

You're right to be skeptical of today's flood of do-it-yourself health books, but some are valuable. . .

A big, comprehensive book that accomplishes a full, probing study of nutrition, exercise, and disease from backaches to paranoia—*Jane Brody's The New York Times Guide to Personal Health* (Times Books) is based on her weekly newspaper health columns, an invaluable reference tool. Brody isn't preachy. She simply believes in adopting the best possible, most livable health practices.

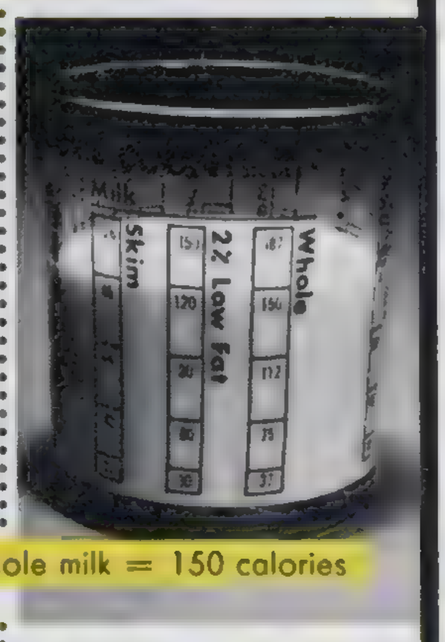
Nail care to breast cancer, sex to divorce: The wide range of subjects in *Being a Well Woman* by Miriam Stoppard, M.D., (Holt, Rinehart and Winston) makes it an appealing "broad strokes" guide. On wellness, Dr. Stoppard says, ". . . as more women enter professions . . . their health becomes important to themselves and their employers. . . .It is up to you to be aware of danger signs—both in your physical and mental well-being—and to take the necessary steps to bring them back to normal."

Another woman doctor's book for women is Barbara Edelstein's *The Woman Doctor's Medical Guide for Women* (Perigord Press/Morrow), but its target is more specific than Stoppard's: "mid-life" concerns. "Now that a woman can live a third or more of her life in a non-reproductive capacity, the time has come to make those years *better* . . . . A little knowledge can give you the confidence to age more vigorously, more gracefully, and more sensually." But her words on divorce are clichéd.

More than a map to a woman's physiology, Susan S. Lichtendorf's *Eve's Journey: The Physical Experience of Being Female* (Putnam) is about feelings and processes, liberally sprinkled with "real people" interviews. Lichtendorf traces in detail the evolution of women's bodies and attitudes from the approach of puberty to old age, with, in fact, an excellent section on the mid-life years.

When concerns with weight become obsessive, the eating disorder anorexia nervosa can result. One woman who has gone through the psychological and physical pain of facing up to this problem: Sheila MacLeod, whose book *The Art of Starvation* (Schocken) is a moving, informative report.

10 oz. skim milk = 106 calories



8 oz. whole milk = 150 calories

Plastic tumbler that gives a "readout" of calories you're drinking—for skim, low-fat, and whole milk, soft and fruit drinks. At Henri Bendel, NYC, two for $6. To measure calories of just about any food—soup to nuts to brand names, *Le Gette's Calorie Encyclopedia* (Warner): over 8000 entries including fast, frozen, even restaurant meals.

"Natural" foods are not necessarily "health" foods. Case in point: unpasteurized milk. Efforts are underway to legalize sale of raw cow's milk which, the American Dietetic Association warns, could lead to a resurgence of diseases like typhoid fever. The same group proposing the new law also wants to revoke regulations for enrichment—adding iron and vitamins to bread, flour, cereal, etc. Without enrichment, many Americans could suffer vitamin deficiencies. . . .More on milk: a new chemically sterilized carton that—unopened—keeps milk fresh in or out of the refrigerator for six months. The "aseptic" package doesn't alter milk's taste, does simplify busy lives.

A yogurt is a yogurt is a yogurt?

Yogurt's popularity is soaring . . . which means a flood of variations on what originally was a good health food. Most yogurts still contain live cultures, rumored to aid digestion, extend life; but, to satisfy most palates, manufacturers put in sweeteners, real and artificial fruit flavors, thickeners, other additives. Take strawberry yogurt, the most popular yogurt flavor: an eight-ounce container has about 260 calories—same as one cup of ice cream—while low-fat, plain yogurt—a source of protein, carbohydrate, calcium, low in calories (about 150) and fat—is still a nutritional "bargain." It pays to read labels. . . .

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DRESSING LIKE A MAN

(Continued from page 328)

upper classes. It is no threat to the male image to dress as Tadzio, Bosie, or the Student Prince. Or the Gypsy Scholar.

The last is a compelling image, which attains through its conjunction of free spirit and dedication to the things of the mind the sublimated sexuality that is attractive without being too challenging. It can be suggested with a knotted length of silk at the throat, a cape, or even just a white shirt. It hides the body and accentuates the head.

George Sand opted for this look as a means of dissimulation. From her autobiography, we learn how she proceeded: "I had a Petersham greatcoat cut for me out of a heavy drab stuff, with matching trousers and waistcoat. With a grey hat and wide woolen tie, I was a perfect little first-year student. I can't convey how much my boots delighted me. . . . With those steel-tipped heels, I was solid on the sidewalk at last. My clothes were waterproof, too. I was out and about in all weathers, came home at all hours, was in the pits of all the theaters. Nobody heeded me, or suspected my disguise. I wore it well, and its lack of coquetry, and concealment of my figure, warded off suspicion. I was too ill-dressed, too simple-looking . . . to draw or hold anyone's attention. Women are not good at disguising themselves, even onstage. They will not sacrifice their wasp waists, their dainty feet, their pretty swaying, their lustrous eyes, yet only by giving up these qualities, especially the lustrous eyes, may they evade detection. . . . Besides, if you do not want to be noticed *as a man,* you must first get the habit of not being noticed *as a woman.*"

George Sand had other reasons besides economy and freedom for choosing greatcoats. She was uncomfortable with the idea of fashion, and in her letters to her aunt she returns to the subject many times: "My manners have neither ease nor grace. I'm not timid, but I don't like to be penetrated, to be judged and to be turned around by those who don't know me well. . . . I've noticed that almost always the faults of a woman were betrayed even in the rosette on a shoe or one curl of hair. I've considered you the example of good taste and sane doctrines of dress, but I won't imitate you, and here's why: You have the figure of a woman of eighteen, and I that of a woman of forty, pink looks good on you . . . I drag myself around like an old nag, bent at the waist with a nonchalant expression, and I seem even sleepier and sicker if I decorate myself with the attributes of youth. They will suit you for a long time still and already I am too old for them."

George Sand was at that time twenty-six-years old.

As a woman, one approaches dressing like a man from two different aims, which meet to form a troubling perspective: The first is to dissimulate one's femininity and to challenge men, and the second is to enhance it by making oneself look vulnerable in contrast to men's strength.

I confess, I've always felt rather more at ease with the first approach. Like George Sand, I considered myself old before my time and somehow out of the running for frills, and I always looked like hell in pink. From the time I was seventeen, I had my shirts made at Turnbull and Asser, because a Turnbull and Asser then cost no more than a Biba minidress and granted me a feeling of security and confidence that no women's clothes ever did. I was clever in school, and therefore wore knee socks until long after all my friends had switched to stockings. There was some link between being bright and needing to obscure the secondary sexual characteristics that pushed me gently towards androgynous clothes, turtlenecks and hacking jackets, trousers with good clunky shoes the color of bitter chocolate. It was, I suppose, a form of anorexia nervosa of the wardrobe, a way of holding back the clock, an attempt to remain in that pre-sexual twilight where one is only a brain. An urge to be a best friend to boys, a confidante, an equal, instead of one of those thickly rounded girls bitching at their dates and betraying, in the armholes of the ubiquitous sleeveless princess dress of the mid-'sixties, an imperfect idea of how to use a razor.

Then we all went native for a while and there was no sexual distinction in clothing, just a riot of color and primitive cultures. When all that had settled down, in 1971, I bought my first pair of grey wool Saint Laurent trousers, and they changed my life. They were a dry, ungiving texture, and the grey erred neither towards the blue nor towards the beige, but filled its own chromatic territory. It was the greyest

I look like hell in pink

grey ever dyed. The trousers were wide and loose, the exact shape of the ones Marlene Dietrich and Garbo and Hepburn and Bacall had worn, still wore. With them, I wore a checked jacket, double-breasted, with three buttons that undid at each cuff, and wide pointed lapels. The jacket was confidence, support, power. With the trousers, it provided an unassailable armor in which to affront the world, and I mean that word in both senses: to encounter and insult at the same time.

The checks were brown and black on cream, but they were loud; the jacket would have looked appropriate on a bookie at the Galway races. I looked competent and secure, and was immediately given a responsible job, something I had failed to procure in the period when I wore skirts of distressed deerskin and peasant blouses and a turban cleverly tied into a bun at the nape of my neck.

I became a dandy. I lingered at Turnbull and Asser's with Mr. Cuss, deliberating over the long flat rolls of tiny stripes, debating the merits of blue/green/white versus blue/green/periwinkle. I bought bow ties, and in the evening wore a white dress shirt with a black bow tie, and miniature antique diamante bow ties on the bow tie. My best evening dress was a Karl Lagerfeld Hussar jacket, tight and formal, arrogant with embroidery, which I wore with black trousers. I felt competent and dashing.

A sense of mission was not entirely absent from my evening sorties: I wasn't out there to display my wares, but to do something, find out something, accomplish something. The checked jacket had the same effect in the day, but without the rank.

What I was doing was nothing compared to Bianca Jagger, who had not only a collection of Saint Laurent pants suits, but greatcoats, frock coats, and tailjackets, all of which she wore with high stocks, starched shirts, and a cane. Donna Jordan wore dandy clothes, too, but hers were relieved by flashes of metallic chiffon scarves from Woolworth's and bright satin gloves. Anna Piaggi, who was pissed off that Bianca had copied her cane and gotten all the credit for it, stuck to jodhpurs and shawl-collared jackets that made her look like the scout for a northern expedition by Napoleon's army. When we'd go as a group to a restaurant, the effect must have been staggering.

Then there was the Gomina. Gomina is what Rudolph Valentino used to slick his hair back, and it's difficult to find nowadays, but Roger & Gallet make a good substitute called Tenax. It was a requisite for the Eton Crop that the brave had allowed their hairdressers to perpetrate—a hairstyle which, like everything else taken from men, looks best with generous doses of Estée Lauder all over the face, and works best with heavy perfume wafting around it, something Oriental and inexorable like L'Heure Bleue. When Tenax wasn't available, the only substitute was K-Y jelly, and it was with the thrill of being above such matters that I would rub onto my head a substance more commonly used by male homosexuals to facilitate certain practices.

Much of the pleasure had to do with shock: Bianca Jagger's cane accomplished for her what a yachting cap did for Marlene Dietrich in the 'thirties, in being the accessory that goes too far. My basic outfit didn't shock, but its severely restricted variations prompted one boyfriend to leave me with a note that ended ". . . and dress like a woman."

The thing is, I think I got it all wrong. Dressing like a man had made me feel secure and invulnerable. I thought it made me unsexy to look at, and therefore left me at liberty to decide who it was I wanted to choose (like George Sand. "I don't like to be penetrated and to be judged by those who don't know me well"), rather than delivering me up trussed, bound, pushed up and decolletée, to the uncontrollable choice of others. The closed top button, the wrist-length cuffs, the baggy trousers covered across the ass by the jaunty jackets, all of it seemed to me the height of efficient asexuality, of virginal self-sufficiency. Like a uniform, it freed me for action. Like a habit, it protected me. Like a disguise, it made fun of what I was trying to be: It was a joke on men, and men didn't laugh, until I met my husband, who prefers me in drag.

The other point of view I have to approach from the outside, as every time I have attempted to make myself look vulnerable I have been asked what it is that I am taking so tragically. My friend Manuella, who knows more about being a woman than I will ever learn, tells me that she feels uncomfortable, unfeminine, and vulnerable when dressed in a man's suit. Of course she has one: It's grey flannel, it's strict, and she wears it with a white silk blouse; and, one can tell, it doesn't make her feel jaunty. "Some men like the contrast" she says, "between the stiffness of the material, the strictness of the cut, and a woman's roundness. That's what's appealing, not the *garçonne* side. I feel much more unprotected in masculine clothes."

Perhaps, I suggested, it was because she couldn't use her body and her legs the way she did in a dress. "Exactly" she said. And I was perplexed to have my world view turned upside down. The idea that one could feel safer while wielding one's anatomy seductively had never struck me before. Safety, I had always thought, lay in dignified dissimulation, not in frontal attack. ▽

MUSCLE-POWER EXERCISE

(Continued from page 286)

It's also a good idea to check with your doctor first—especially if you have medical or back problems.

Arrange your exercises in a logical order. Don't concentrate on one body section, but alternate among lower-body, upper-body, and trunk exercises. Select a weight that you can lift *comfortably* approximately six to eight times, or repetitions—"reps" as they are referred to in strength-training jargon. Perform each exercise two or three times per workout; these are referred to as *sets.*

Example: If you're doing the bench press, perform two or three sets of at least six to eight repetitions each. The goal is to perform as many "reps" as possible for each set (you may be able to do seven, eight, or nine). Stop only when you are unable to lift the weight another repetition. As you progress—i.e., when you can comfortably lift the weight ten more times for each of the two or three sets—it is time to increase the weight you are lifting. While this means more work, it also means that you are making progress—and getting stronger.

The more "work," the stronger you get

Most important: Perform only one set of each exercise in the program before starting the next exercise. Never perform two or three sets of the same exercise consecutively—this fatigues a muscle and doesn't allow as large an increase in strength as you would get by alternating exercises. Instead, continue through all the exercises in your program and then go back for your second set.

Must: aerobics component

For fitness, you must add an aerobic, or endurance-conditioning, component to your strength-training program. For variety, you can build your aerobics requirement into your strength program by performing *circuit weight training* designed to increase cardiovascular endurance, or aerobic capacity, in addition to increasing flexibility and strength. How? Do this program in the same manner as you would normally, but maintain a *strict time schedule* for your total exercise regimen.

Start with your first exercise, performing as many repetitions as possible in a 30-second period. Then, take a 15-second rest before moving on to the next exercise. At the end of your rest interval, start your second exercise, performing as many repetitions as possible in 30 seconds. Continue in this pattern throughout the first set of all 14 exercises. Rest two minutes between sets; then start your second set.

You may have to adjust your weights to a lower level initially in order to complete the entire two- or three-set circuit. This will give you quite a workout in a relatively short period of time. Another option: you can do this strength-training program at your own pace, and add your regular aerobics workout on alternate days.

Either way, do the program only three times a week. Approximate time allotment: 20 to 40 minutes; 25 minutes if you're doing circuit weight training. ▽

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REAL-LIFE FITNESS

(Continued from page 280)

sexual pleasure. . . . It's what I would call in plain language 'body respect': to want what will make you feel good . . . to want to stay healthy so that you can enjoy your Self (with a capital S!)."

There is no question that women's attitudes about themselves have changed—not just about their bodies, of course, but that's a clue to everything else, and very different from what it was in the past. When we think good body today, we don't think Marilyn Monroe; we think Jane Fonda; we think Jessica Lange—those women with slim, capable, strong-looking bodies, with some visible definition of muscle. Interesting. Valery F. Lanyi, M.D., clinical associate professor of rehabilitative medicine at New York University Medical Center, recently observed, "I think that along with the fact that women today are thinking about themselves differently in a general way, our thinking in terms of what's beautiful is also different from what it was ten, fifteen, twenty years ago. I remember women's telling me, 'I don't want ugly muscles.' Now they say, 'Look at me! I'm ugly, I've got no muscles!' That has *never* been the case before."

Statistics say it is now. These, for instance: in 1973, there was one New York Health & Racquet Club. The men used the Nautilus machines, and the women did light calisthenics. In 1983, there are five Clubs, two more in the planning. And the big surprise, according to Victoria Horn, director of special projects, is that the women are on the machines all the time and everybody does aerobics.

Another statistic. New York's Sports Training Institute, that Spartan, no-frills bastion of physical conditioning, is now eight years old. At the beginning, there were two trainers and an enrollment that, apart from three women (three rather special women: Chris Evert Lloyd, Billie Jean King, and Diana Nyad), was 100 percent male. 1983 figures: sixty trainers, and the proportion of men to women training is close to fifty-fifty. The women aren't lah-de-dahing around; says Michael O'Shea, director of the Institute, "We don't have a Whirlpool, we don't have a sauna, we don't have a juice bar. You come in, a trainer trains you, you take a shower, and leave. The only reason you'd come here is that you take fitness seriously; you want to improve your strength or aerobic capacity or flexibility, or all three."

That women are taking fitness seriously is evident. What is also becoming evident is that some women may be taking it too seriously, torturing themselves if they skip a day of exercise ("Take a couple of weeks off now and then," says Dr. Lanyi, "you're not going to fall apart. In fact, it's good for you"), hating themselves in the morning if they've pigged out on chocolate mousse the night before. "There's something about being compulsively fit," says Dr. Fredland, "that doesn't square with the concept of well-being. Usually in people of this sort the focus is uniquely on appearance rather than on *feeling* good—on having a good feeling about yourself. How can you yield to pleasure if you're so busy firming up?"

All things in moderation, said the ancient Greeks, not exempting fitness programs. You know the rules—exercise regularly, eat and drink intelligently, rest sufficiently, smoke not at all—and rules can (with the obvious exception of smoking) be bent occasionally. Being fit is a way of living well for what we know is going to be a longer time than women have ever lived before. Being fit, however, is not an arcane religion that guarantees to true believers the secret of everlasting well-being. There is no such thing, says Dr. Fredland.

"Even if you exercise two hours a day, you're not going to have a sense of well-being all the time. Freud said it was impossible. He said that the only thing you could do was to be freed from the tyranny that your neurotic conflicts imposed on you so that you could face day-to-day life. What exercising does is to put a woman into better physical condition to cope with the ordinary vicissitudes of her life.

"Clearly, a woman who's confident that she is as trim and fit as she can possibly be and that her haircut and clothes are as becoming as they can possibly be can then forget about herself and focus her attention on the people and circumstances around her. She's open to enjoy things because she feels secure. She feels certain that she's attractive. She feels certain that she's supple. She feels certain that she's graceful and as well put-together as she can be, because being together has a great deal to do with her body and how she feels about it." The correlation between being physically fit and mentally and emotionally at the top of one's form isn't exactly news—*mens sana in corpore sano*—except for women. In any real sense, that's a phenomenon of our time. As Dr. Fredland says, "With the general liberation of women, the idea that activity was masculine and passivity was feminine has gone down the drain. Women don't want to be passive. They want to think their thoughts and make their decisions and engage in all kinds of activity—intellectual, cultural, and physical. And I think that with the throwing off of the old concept that women had to be passive came this new interest in using one's body to stay healthy, meaning fit and strong. . . . Women *have* to feel strong. Strong means competent, capable, mature, ready. Not to take responsibility for yourself just doesn't wash in real life. More women, for example, are heads of families, and they are very much aware that they have to keep themselves healthy."

Not every woman, of course, is the head of the family, but many are. And many are doctors, lawyers, and corporate chiefs. Whatever—it just isn't possible for anyone to look at the altered role of women in today's world and not realize that the expectations for women and the demands on women—all women—are greater than they have ever been. To be fit isn't just a better way to be. It's an obligation . . . and a pleasure. ▽

LOVE & EVIL . . .

(Continued from page 329)

acted. The time was fearfully short. At the end of January 1942—the same month our first ad appeared—Hitler gave his Sportspalaz speech vowing the "total extermination" of the Jews. Ten days earlier, a group of Nazi functionaries had already met at Wannsee, a posh suburb of Bonn, to discuss Adolf Eichmann's plan to carry out the "Final Solution." The deportations of Jews quickened; death factories were set up to "process" them.

The largest was Auschwitz (Oswiecim in Polish), Sophie's camp. Its gas chambers and crematoria started operating in July 1942, about the time Sophie was arrested and brought there with other Catholic Poles. For two years, the Germans invested it with total secrecy. It was the best-kept secret of the war. Not until two young Jews escaped in April 1944 was the silence broken. "Registrars" of transports of incoming Jewish victims, they knew everything about the grisly operations. Thus, the world learned about Auschwitz.

Alas, no one with the power to act did anything about it. Martin Gilbert, an Oxford historian, has told the story (*Auschwitz and the Allies*) of how the British and American chiefs of state, diplomats, and generals all found reasons for refusing the pleas to bomb Auschwitz and disrupt its mass manufacture of death. Nor did any nation open its doors to the surviving Jewish refugees. That would only—so the argument went—increase anti-Semitism in their own countries.

I learned something of this first hand. As resolutions chairman of the "Emergency Committee," I got long telegrams as early as July 1943 from President Roosevelt and Secretary of State Cordell Hull assuring me that "the rescue of the Jewish people of Europe is under constant examination." Our group had few illusions about these assurances. There were no air strikes against any death camps. There were conferences on refugees but nothing came of them. The Allied leaders and generals were fearful that anything done for Jewish victims or refugees would play into Hitler's propaganda that it was a "Jewish war." So we went on living with the deceptions, rationalizations, and hypocrisies, while more victims died.

Auschwitz continued to function for a year after its existence was known. When the Russian troops approached, the Nazis tried to hide the evidence of their murders, and in the last weeks they sent thousands of Jews off on the Long March to camps farther in the interior. Large numbers of them collapsed on the way and were shot or left to die.

I never got to see Sophie's Auschwitz. But on a trip to Europe in June 1949 I visited Dachau, and saw its ovens, and its walls filled with names scrawled by relatives of the dead. I sat there a long time, putting the unanswerable question: How could human beings have done this to human beings?

It is the same question of absolute evil that Malraux posed. It stretches Styron to the utmost of his imaginative powers. Not only is *Sophie* his best novel; it may well be among the best that his generation of American novelists has produced. He dared the overarching theme of our time—the interlinking of death with love, the impact of the unimaginable upon the loving imagination.

The film accents the love story in the Brooklyn rooming house, fitting the Auschwitz story into its frame, as if a foreign-language film about mass death were contained in a Hollywood film about three entangled lovers.

Styron says he did know a Sophie in the rooming house who had been at Auschwitz. He also knew another woman who had been forced in a death camp to choose which of her two children would live, which die. This furnished the central paradigm of his story.

It isn't a Holocaust novel or film. Styron distances himself from the immediacy of the

Jewish victims by making Sophie a Polish Catholic, arrested for a minor crime. Yet the wrenching evil of the choice forced on her becomes a touchstone of the evil forced on the victims who were never given a choice.

Sophie is one of the most fully realized characters in contemporary American fiction, and Meryl Streep's portrayal of her—at once subtle and heartbreaking—marks the high point of her acting career. The intolerable choice has become the source of Sophie's despair; and the despair, in turn, the source of her decision to embrace death with her lover, Nathan. She is a woman of stratagems, lies, and deceptions who has hidden her anguished story, at times even from herself. Only under the prodding of the love-infatuated Stingo does she dig down and uncover her cruel memories, layer after layer, starting with her anti-Semitic father. Styron filters the intensity of Catholic Sophie and Jewish Nathan through the Southern WASP sensibility and sense of guilt of his narrator, Stingo, awakening to life's glories and squalors, sunk in his own longings.

Cerebral, mercurial, aggressive, Nathan is a paranoid schizophrenic and an agent of destruction. To call him (as some Jewish critics have done) a hostile stereotype of the febrile urban Jew is to miss the point of the film as a story of love as well as evil.

Nathan has found Sophie, nursed her back to strength, given her scope to function in her special kind of life activity. Nathan's is a loving destructiveness, exploring with Sophie the heights and terrors of a pair-bond in which love balances on the edge of death until it finally plunges into its peacefulness.

The film and novel are at once love-haunted and terror-haunted. They are drenched in the sexual and life energy which one must call the Eros principle, as well as being drenched in Thanatos as the death principle. Thus, the two are intertwined in the film and novel, very much as Sophie and Nathan are intertwined in their last embrace.

"I don't know of a woman in modern literature who has suffered as much at the hands of men," Styron has said, and notes that Sophie's father, her husband, the males at her camp, and her lover were all "monsters." Yet Sophie can give herself in unconditional love to Nathan and can initiate Stingo—aching with desire—into the mysteries of sexuality. Even Styron's purple prose finds in the film a function as a verbal overlay for the visual sensuality of what transpires between Sophie and Stingo in the dingy Washington hotel room before she flees to seek out Nathan again.

There is a redemptive bit at the film's end that may seem a compensatory afterthought. After a night of grief, Stingo awakes to find "not judgment day—only morning. Morning: excellent and fair." Styron knows that absolute evil cannot be extinguished in man. But he seems to be saying that the "brotherhood" of the Malraux epigraph can confront evil with a fresh energy. Alas, it did badly in the case of Auschwitz, just as it did badly for Gandhi in dealing with the murderousness of religious fanatics. And there is too little of brotherhood left in our world. But if we see unconditional love not as a coping strategy but simply as a quality *there*, actually present, as part of the polarity of love and death, it begins to make sense and holds out a tremor of hope.

Columnist/social historian **Max Lerner** *is the author of "America as a Civilization." During the 1940s he was a war correspondent for "PM," a New York daily newspaper.* ▽

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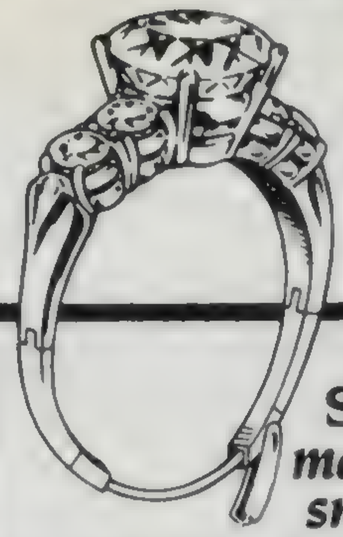

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JESSICA LANGE

(Continued from page 273)

forty and alone, but I would like to go through the rest of my life with a partner. I really would. I look at my grandmother and grandfather: They are, to me, classic partners in life. They've been married seventy-two years; they were never separated. I'm not saying that's possible or even desirable, today—to be together continuously; but at the same time, they've created a bond, they've become another entity. I think there's something very desirable about that. One of the things that's hard for me now is resolving these different areas: wanting a lifetime partner, not wanting to fulfill the classic role of wife—only because I can't. I can't work, be home every day and . . .

Q: Make apple pies?

Jessica Lange: Make apple pie and get him breakfast, because I'm out of the house before he is. I'm out of the house at five in the morning to get to the set. It becomes very difficult to find somebody that you can meld with, that you can mesh with really. That your life styles can work. But that, to me, is incidental. If the love is there, if the spirit is there, it will work.

Q: Do you really believe that?

Jessica Lange: I do. I really think the power of love is the greatest power on earth—except for the power of evil. All those little demons that go to work. If the love is there, in a pure sense, on a spiritual plane—however you describe it—you make adjustments. But I also don't believe in working at a relationship. I work other places; I don't want to work there.

Q: Do you think of yourself as representative of other women? A product of America?

Jessica Lange: I'm a product of my parent's generation, and of the 'sixties. Definitely, a product of America. Americans are so sincere; it's like a pioneer spirit. In Europe, it's deception and manipulation and intrigue. Look at the way relationships are approached: Nobody's got it worked out yet; it doesn't work in America as far as I can see. In Europe, relationships work on a more superficial level: the wife and the husband each have their lovers, but what does that mean? To me, it's deception and it's artifice.

Q: Why did you leave the U.S.?

Jessica Lange: After the years of protesting and fighting the Nixon Administration and the war in Vietnam—and just seeing that, basically, for the amount of change that was being made the costs were really great—I got very discouraged. There were quite a few of us in Paris at the time; as in the 'twenties, there was a whole excitement about being an exiled American in Paris. But then, when I decided to leave Paris, it was because, literally, nothing changed. Life was always the same. The café on the corner, the discussions, the people. It was at the start of the Watergate hearings, and I packed my bags: I will *not* miss this.

Q: What would you like for your daughter, growing up? Do you think about that?

Jessica Lange: I think about it all the time, because it's directly altering my life. I'm moving and I'm changing things that I wouldn't have changed if it hadn't been for her. Ideally, I wish she could learn about the land, learn about nature, before she has to learn about the streets of New York and that kind of survival. I think the survival you learn by being a country person—or even semi-rural American somehow—is so valuable: In grounding you, in giving you some sense of where you're from.

Q: Realistically, your daughter will never have a totally unsophisticated life.

Jessica Lange: Obviously she's going to spend a lot of time on location, she's going to be around movie sets. She already has. She went through two movies before she was two years old. She's got rehearsal halls, backstage of a theater whenever she spends time with her dad. And she loves that, too. When she goes to see Misha, to watch rehearsal, I've never seen anything like it: she *explodes* when she sees the dancing. I would never deny her that.

Q: Has she ever gone to a performance?

Jessica Lange: She's never seen him perform, no; but this year, she'll see. Because I really want her to see her dad dance. In the theater—with the music, the people running back and forth, and the lights. It's very important for her. But I want it balanced, so it's not all just that. So she has the other thing: the family, the country, and the animals.

Q: You take all that commitment and energy of the 'sixties: Is that little girl the end product of all that? What happened to that caring?

Jessica Lange: I don't have it anymore—or I have it on a much more personal level now. My rage against injustice is on a much smaller scale than it was fifteen years ago. Then, I was really moved. All my protesting, all my political radicalism came from the heart. But now, I find that I'm in the process of—instead of going out, turning in. I feel that I have to come to some kind of communion with this life.

> ***This youth mania has got to end***

Q: Is that a function of the times, your age?

Jessica Lange: That all comes into play; definitely, the age does. I feel my age for the first time, and I like it. I like my wrinkles. This youth mania in America has got to end. It's creating enormous unhappiness, especially for women. And it's a false notion in life.

Q: Do you ever look in the mirror and think, "I am getting older. Do I care intensely about how this face that looks back at me looks?"

Jessica Lange: Not so much the face. I care a lot about what shape I'm in. I work real hard at that. Maybe it was from the years when I did mime, but as soon as I'm out of shape I don't feel good about myself.

Q: Have you ever felt that your looks were a hindrance to you?

Jessica Lange: Yeah. On both ends of the scale. Once, when I was at a point where I wanted to make some money modeling: I saw all these beautiful classic faces out there getting jobs, and I wasn't, basically. So I was convinced I wasn't pretty enough. And then after *King Kong:* I remember Robert Towne said to me, "You're going to have a real hard time in this town. Nobody's going to take you serious because you're pretty." And I thought, "Oh. I *am* pretty. I wish you'd told me this a couple of years ago when I wanted to be pretty."

In your twenties, you're buffeted around. If you had a real strong sense of self, which I don't think I had in my twenties, that would all have been like water off a duck's back. But, instead, you take it to heart. "I'm not pretty?" "I am pretty?" "Oh, I am talented?" "I'm not talented." "I'm smart, maybe?" Forget it. How terrible to be at the whims of people who basically don't know you at all.

Q: Have you ever resented being a female?

Jessica Lange: No. Because women have it much better than men: On an emotional, a spiritual, just on a humane level. I think women have much more energy; they're stronger; they're basically more honest. I'm not saying anything against men. But I think women are the more admirable of the two.

Q: Do you consider yourself ambitious?

Jessica Lange: I've always wanted to excel. And I don't think that's right, but I think it's a product of being an American. You compete all your life. You compete for grades, the dean's list, scholarships. And I did all that. Then you think, "I'm going to get out of that. I'm going to be an artist." But it's *very* competitive. You compete for roles, in how is the film doing? It becomes like a horse race: who's out in front? A lot of people live their lives trying to determine the result without ever fully enjoying the process. Now what interests me is the process. The process of doing, not the result.

Q: But aren't there some fairly nice rewards: Academy Awards, regard for your work?

Jessica Lange: Believe me, it's a great reward. You go through six or seven years without having any recognition or mild curiosity. And then mild appreciation. Then, suddenly. . . .

Q: Can you take it seriously?

Jessica Lange: Well, if you believe this extreme, then you have to believe the other. I know when my work is good. I can tell when I set it all up right and it just came to life. The most interesting work is when the actor is not in control. I don't mean going crazy; there's a fine line between acting and insanity. But the interesting work takes on a life of its own.

But to get to that point, there are hours and days and lifetimes of work. I'm ambitious in that sense: doing the best I can. I'm getting past the point of doing it *the best.* That's where I see a parallel with Frances. I don't think she was ambitious in terms of fame, power, money. I don't think I am, either.

Q: What's wrong with money, fame, power?

Jessica Lange: I like to have a little money because it's better than not having any money. And I've been that way, too—for most of my life. And I sure would rather have money than not have it, but I don't need a lot.

There was a time when I hoarded; when I wanted, I *scrounged.* Sometimes, I would look in my closet, and there wasn't much there. But it was, "These things are *mine.*" Now, it's gone in the opposite direction again. I lose everything, and I have to adjust to that loss. Pretty soon, you begin to believe, "Well, ultimately, it doesn't mean anything, that's why you don't have it. Because you're not supposed to put your energies into that."

Q: A very smart lady once said if you ask any woman if she's ambitious, she'll tell you no. An ambitious man sounds like a go-getter. An ambitious woman sounds like . . .

Jessica Lange: A ball-buster. I think negative ambition—that thirst for money, power to lord over other people: obviously, that's not what we're here for. I guess I'm ambitious to the degree that I want to keep acting—not forever, but for a while. And during that time that I'm acting I want to do important roles. I want to make some kind of investigation into the feminine—female—spirit.

I've been doing some research into Amelia Earhart, and there's this line where she's asked why she flies. She says, "I do it because I want to do it." And she says, "Women have to try to succeed in areas where men have tried. And when they fail, it should only be a challenge to other women." I really think that's true. ▽

THE WEAKER SEX?

(Continued from page 284)

Strength-training basics

For many years, strength was the cornerstone of physical fitness. To epitomize a healthy, fit body, men spent hours each week lifting weights, increasing their strength, and developing bulky muscles. But today—with cardiovascular diseases accounting for over 50 percent of all deaths in the U.S.—it is now recognized that an individual with highly developed cardiovascular and respiratory systems—and, ironically, the exact opposite physique of the body builder (lean and lanky rather than pumped up with bulk)—represents the "gold" standard for health. This change in focus in no way lessens the importance of strength as a primary component of physical fitness; but both strength and aerobic or endurance activities are necessary components of any comprehensive physical-fitness program.

Strength, power, endurance . . .

Strength refers to the ability of the muscle to exert force, usually the maximum force you can generate. This is typically measured by determining how much weight you can lift in a single attempt for a specific movement such as the bench press. You start with a weight that you can lift comfortably, and gradually increase the amount of weight until you reach the point where you cannot lift any more weight. The last weight lifted is considered your one-repetition maximum (1-RM), a term frequently used to designate strength.

Power refers to strength relative to time. If two women have the same bench-press strength (1-RM), say one hundred pounds, but one woman can lift that weight in half the time—e.g., one vs. two seconds—she would have twice as much power. For most sports, while strength is important for peak performance, power is even more critical. Since power is a result of both strength and speed, both factors must be considered when training.

Finally, *muscle endurance* refers to the ability of the muscle to sustain contractions over time without undue fatigue. It can be assessed by determining how many times a particular weight could be lifted. Using the above example, both women would be asked to lift 75 percent of their 1-RM for the bench press as many times as possible. If one woman lifted the 75-pound weight five times before reaching fatigue, and the second woman attained ten repetitions, the second woman would have twice as much muscular endurance.

Types of training

Many years ago, *isometric* or static strength-training procedures were popular. With static training, the muscle contracts but there is no movement of the joint because you are pushing against an immovable object, usually a wall. While static strength training gives excellent results, it provides no feedback. As a result, many who start static strength-training programs drop out.

Dynamic strength training, involving the movement of both muscles and joints, includes three types of exercise. *Isotonic* strength training involves moving a fixed weight through the muscle's full range of movement; e.g., in the reverse curl (page 286).

Isokinetic strength training involves training the muscle at afixed speed. Isokinetic exercise devices are *(Continued on page 376)*

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THE WEAKER SEX?

(Continued from page 375)

speed-controlled so the muscle cannot contract at a faster rate than that for which the device was set. Isokinetic exercise devices allow you to exert a much higher percentage of your capacity throughout the range of the exercise movement, giving them a slight theoretical advantage over isotonic procedures, or free weights (page 360).

The third form of dynamic strength training is *variable resistance*, which attempts to match the strength of the muscle as it moves through its range of motion. The muscle is not equally strong at all points in its range of motion. Variable-resistance devices (such as Nautilus) compensate for this and vary the resistance through the muscle's range of movement, allowing it to be taxed more closely to its maximum throughout the movement.

Which method is best? From research conducted to date, no one type of strength training appears to be superior to any other, despite claims of manufacturers or health spas.

Starting up . . .

First, select a set of exercises that will provide a total body workout (page 286). Most fitness centers have trained professionals who'll assist and supervise you, at least for the first few workouts. Fitness pros who come to your home are also a good idea. They not only put you on the right program but help you to make the right equipment purchases, too. And check with your doctor—especially if you're over thirty-five or a sedentary type. Anyone—at any age—can begin a strength-training program and see improvements, but you've got to work at the right "level."

If you follow this or any other strength-training program carefully, will you ever be as strong as a man? Could you train to start as a middle linebacker for the New York Jets, or take John McEnroe to three sets in tennis? These questions have yet to be answered. Certainly, women can gain considerable amounts of strength with appropriate training, and some women will develop more strength than some men; but whether strength differences between the sexes will ever be equalized is still open to question.

More importantly, a woman can achieve other benefits from strength training. These include improvements in posture, body shape, weight control, and flexibility, as well as an enhanced self-image.

Jack H. Wilmore, Ph.D., *is the director of the Exercise and Sport Sciences Laboratory, Department of Physical Education, U. of Arizona.*

ANATOMY AND DESTINY

(Continued from page 293)

important reason to persuade women they are weak and to keep them that way. When I was a graduate student in art history at Columbia University, one of my distinguished professors invited me to the Faculty Club to advise me to stop my idle pursuit of a doctorate. "Don't you know," he said with great empathy, "that a woman who wants to be an art historian is like a Negro who wants to be an architect?" Sensing he had not made his point, my professor continued in an understanding tone: "Look," he said, "a girl like you is only going to get married and have children." That made sense to me. Right, I thought, dessert would never come. I never felt my professors at Columbia—all of them men—were overjoyed when I wrote a book on seventeenth-century Dutch painting while pregnant with my first child, and the standard text on twentieth-century American art when I had my second.

While I was studying at Columbia, there were zero women full professors in fine arts. (Today, out of 639 full professors, forty-two are women.) Did it discourage me and my fellow female students? You bet it did.

Fortunately, I had been intelligent enough to attend women's colleges as an undergraduate. At Smith and at Barnard, there were women art historians with whom one could identify. They told us how to travel alone, about the joys of working in the field where, if you could keep up with a man physically, you also could win the race to publish first. At the time I believed, and I continue to believe, that young women can develop properly only at single-sex colleges.

The great women's colleges, where sports have played a traditionally important role, always taught a healthy competitive spirit and a strong instinct for survival. I recall a required freshman course at Smith called Basic Motor Skills. One of the "basic motor skills" was how to carry your own suitcase. Having since carried my own suitcase in Istanbul, Tokyo, Berlin, Marrakesh, and other citadels of chivalry, I feel it was an important skill to acquire. And while at first I deeply resented being forced to play on the hockey team, I now realize how important it is for women to learn to play competitive team sports.

It is hardly an original insight to point out that the team is a bonding unit halfway between the horde and the corporation. I remember the day I met Iris Love, now a well-known archaeologist, on her way down to the hockey field. Iris soon left to excavate ancient Samothrace with Smith's Phyllis Lehmann, the great archaeologist. Iris looked strong and physically self-confident; even then, you could tell that she was not about to be intimidated, and she certainly has not been in her relentless pursuit of evidence of the origins of Greek religion in matriarchal cults.

Unprovable Amazon legends notwithstanding, were ancient women physically strong? Probably not. The brute strength that peasant women needed to work the fields did not lead to better health or longer lives; even if they had increased stamina from long hours of physical toil, they expended it in their second job, taking care of the home and children, once they returned from the fields.

The peasant pattern has been continued in many respects by those contemporary working women who put in the same hours as men and then go home to a second job—a job that is only now being dimly perceived of as demanding and physically taxing work. The problem for Western women generally is to resist the peasant pattern that is still the nightmare reality of women in Soviet-zone countries. Changing our bodies from a condition resulting from overwork and negligence to a state of being evenly muscled and athletic is part of the process of transforming femininity from a physically crippling condition, imposed by circumstances and endured with submission, into a positive, active principle. If women have already proven themselves intellectually equal to men, what will happen if they are also as disciplined, stoic, and oriented toward long-range goals? Since the returns are in regarding the biological superiority of women, it may turn out that although anatomy *is* destiny, biology is revenge. For the biological superiority of women, coupled with a commitment to anatomical alteration making women swifter, stronger, less afraid of physical injury and risk, may unite endurance with courage in a new heroic ideal.

Thinking of ancient civilizations and of their heroic myths, one realizes that "heroes" are—by consensus and by virtue of their *actions,* which are physical exploits—the leaders. To identify themselves with heroic ideals and exploits, women need to see female sports stars, explorers, astronauts, mountain climbers, public protectors like forest rangers, police, and fire fighters with whom they can identify. They also need the experience of locker-room camaraderie as training for a world of competitive corporate infighting and as an experience of loyalty to sisterhood and its values. And they must be strong enough to do manual work in order to enter the powerful labor unions if they wish to make any lasting change in American politics.

It is always tempting to see the final years of a millenium as a great historical turning point. This time, however, it may be that the preservation of the species depends on its evolving in a way that alters the balance of power between the sexes. We do not know that physically strong, emotionally independent females will be less aggressive and destructive than men, less eager to search and destroy than to preserve and build, but we continue to hope so. And if it is true that the fittest will survive, we owe it to ourselves and to our children to participate consciously in a human evolutionary struggle that may well determine the fate of the species. ▽

MEN—ANXIOUS SEX OBJECT

(Continued from page 323)

cruelty. The adult male is comical when he wears a dress. Why? The usual answer is because he's taking on the characteristics of the silly sex. I think there's another answer: he's comical because in a dress, in high heels, he is ungainly, ugly. He risks his gravity because he is doing something he is not good at—being a woman. (A woman is far better at being a man; that's why it's not funny when a woman impersonates a man. And the reason Julie Andrews looks her best in drag is that in a tuxedo, she stops impersonating the sappiest sort of female; in a tux, she takes possession of her experience.)

Even more than gravity, though, a man risks his manhood by wearing a dress. There is always overt tension when a man masquerades as a woman, whether it is caused by the danger of detection or of tripping in his heels. Like *Some Like It Hot, Tootsie* is a chase movie, a thriller in which a skirted hero is in danger. Michael Dorsey dashes in and out of farcically close calls. But the real tension is not: will he get away with passing as a woman? It is, rather, will he survive as a man?

A woman in man's clothes is safer than she is in her own clothes. In drag, she is better able

to slip through Shakespearean woods or dangerous night-town streets. A man in woman's clothes is in danger of staying there, of becoming feminine.

Masculinity is a fragile thing compared to femininity. The proof of this is most sharply seen in the fact that men dominate the sexual deviations even more than they do Wall Street. (There are almost no female transvestites, as Wardell Pomeroy, Ph.D., of Cornell University Medical School writes in the *Journal of Sex and Marital Therapy*. The usual explanation—that women may dress pretty much like males without raising questions—Pomeroy dismisses as "facile." Transvestism has to do with fetishes, he writes, and "females are almost entirely devoid of fetishes." Exhibitionism and voyeurism are similarly male pursuits. Male homosexuals are estimated to outnumber females by a ratio of ten to one. Curiously, among transsexuals, the ratio of male to female is as low as four to one; in Sweden, Pomeroy reports, the estimate is one to one.)

Why is masculinity more fragile than femininity? "Just for openers," Dr. Robertiello says, "a man has to separate from his mother who is of a different sex. A woman has to accomplish some things in separating from her mother—but not an assertion of a different sex and gender."

• • •

Sexual identity is different from gender identity. "Sex refers to biological characteristics, and sexuality is what one does or fantasizes to get one's sexual pleasure," Dr. Person says. "Gender is the whole range of behavior that refers to psychological femininity or masculinity." The separation of gender from sex is the most important discovery of the sexual revolution after the invention of the Pill.

For most men, sexual identity is solid: "They know they're men, not women," says Dr. Robertiello. It's their gender identity that wobbles. "They don't think they're adequate men. This is very prevalent—the feeling among men that they're not as masculine—whatever that might mean to them—as they think other men are. Almost every man has some of that in him, and I think it's partly because he's had to make this separation from mother—a separation that is never fully accomplished by anybody."

And so the thrills of a movie like *Tootsie* are. . . .?"

"It's almost what counterphobic means. You're doing what scares you the most," Dr. Robertiello says. "It's like mastering a terror; you do the thing you fear most, and come out still intact, and that gives you a tremendous sense of security about your masculinity."

But what is the pleasure, then, for women audiences? Dr. Person (who is the director of the Center for Psychoanalytic Training and Research at Columbia University) admires the question but says it can be answered only speculatively. "I think two things about the density of cross-dressing in the movies and theater now and the popular interest in transsexualism. I think it's misunderstood as a kind of liberation from role restriction—there's a romanticization of it. And I think that part of the interest derives from the struggle to redefine gender for both sexes.

"There really is a massive restructuring of how gender is regarded by both men and women, so one's attention is drawn to the extreme cases. The reordering of gender goes hand in hand with the interest in people who have crossed the gender barrier. That's what *Tootsie* is about: how easy it is or isn't for women to express anger or to assert themselves; what is necessary to femininity and masculinity and what is simply convention; what are the differences? Those kinds of questions."

And those questions, she emphasizes, may cause anxiety, "because one no longer has the security of absolute limits. But they also provide a kind of freedom. So you're really on the cusp between liberation and anxiety."

There's another pleasure for women in the performance of a man in a dress. Silly, girlish, flirtatious, overly timid, self-consciously prim, suffering from punishing girdles and push-up bras—a man in a dress acknowledges the artifice all women know they engage in. The subject of a man in a dress is not women but the construct of femininity. Now that women are clearly separate from that construct, it's also clear that there's no insult to women in male drag. I'd go so far as to say there is, rather, empathy. Sisterhood, if you will. And the closer the man comes to womanhood, the more poignant that sisterhood is (Dorothy is poignant; Jack Lemmon in *Some Like it Hot* isn't).

A man in drag is also comforting to a woman as he is to a man. The astonishing work of medical psychologist John Money at Johns Hopkins University's Department of Psychology and Behavioral Sciences suggests that we are each sexually bilingual. To learn to sit like a woman, for instance, a girl must learn how not to sit like a man. Any man who puts on a dress—or, more rarely, woman who acts like a man (Dietrich in *Morocco*)—teases the balance of the sexes in each of us. At the end of the show we are returned to "normal." The "right" side wins. We are each safe in our disguise as pure female or pure male.

At the end of *Tootsie*, Murray Schisgal points out, Dorothy reveals himself by tearing off his wig and false eyelashes; and, lapsing into Western drawl, he announces that he is not, after all, Emily Kimberly, hospital administrator, but Emily's vengeance-seeking brother Duane. "He's revealing himself *not as Michael Dorsey*," Schisgal says, still thrilled by the joke, "but as *John Wayne*. He's saying in effect, 'I am a real macho man. I'm straight. Don't make any mistake about my sexual identity.' So when we play, throughout the picture, with the idea of the interchangeability of the sexes, ultimately it's based on that bedrock—that a man is a man and a woman is a woman. The complete catharsis is to know and enjoy the fact that there is a difference between the sexes. There *is* no confusion."

• • •

In a telephone interview, Dustin Hoffman suddenly asks, "What is E.T.?" Meaning, what sex?

"Boy, I think," I answer.

"Why?" asks Hoffman.

"Uh . . . no breasts?" I say, turning a statement into a question, as women are wont to.

"Does he have a penis?" he says.

"I didn't look," I say.

"No breasts, no penis . . . So, if it's neither here nor there, it's male."

"And because he looked so silly in a dress," I add.

"You know what E.T. and Dorothy have in common? Neither of them is getting laid," he says prettily.

"That's true of Gandhi too."

"Right. None of them is erotic."

These are the three characters onscreen now who are evoking the strongest, most loving reactions from audiences. Feminist and scholar Catharine Stimpson wryly sees the three characters as "restitutions" of various kinds of celibate saints—E.T. as Christian saint, Gandhi as Indian saint, and Dorothy as virgin saint.

But besides celibacy, Dorothy, E.T., and Gandhi have something else in common: they are all males (or two males, one post-gender soul) who are advancing feminine principles. Spiritually, they have crossed the borders of gender—moving in the direction of female.

E.T. represents "the maternal side of space exploration," Thomas Cottle, Ph.D., a psychologist, said. The movie, he added, is "very soft, lovely, anti-macho and anti-analytic. . . . We live in frightening times for both adults and children. E.T. is reassuring. Somebody out there loves us."

Gandhi is potent now for the same reason. He advocated a feminine way of action—nonviolent, empathic. As an idea, Gandhi argues against the use of guns, bombs, and other male symbols. Gandhi is reassuring: there is a way out, a way to avoid nuclear high noon.

And Tootsie—Dorothy/Michael—proves that a man can walk a mile in a woman's high heels and not only come out a better man, which is sweet, but more essentially, he can come out still a man. Tootsie proves that you can take the macho out of the man and leave manliness, which is after all only a form of desire. *Tootsie,* the movie, is reassuring. And it suggests that the closer men come to identifying with women, the stronger they become, and the more appealing. No one's ever accused Dustin Hoffman of being sexy, but at the end of *Tootsie* . . . well, as a friend said, "He's in great shape—terrific abdominals." ▽

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FASHION INFORMATION

Page 121: Earrings, Barney's. Necklace, to order at Barney's. **164:** *Top photo:* Earrings. Artwear, NYC. . . . *Bottom left:* Earrings, Larry Slade. . . . *middle:* Earrings, Stephen Dweck. . . . *right:* Earrings, Ugo Correani for Chloe. **173:** Cashmere sweater $410. Saks Fifth Avenue, NYC, Dept. 45. Hat. Saks Fifth Avenue, NYC. **269:** Ungaro couture dress. Re-embroidery by Jakob Schlaepfer. **270-271:** Cotton broadcloth shirt, $47. Paul Stuart, NYC. Cotton drill pants, $45. Bloomingdale's. Watch, British Khaki by Robert Lighton. Bracelet and cuff links, Henri Bendel. **274:** Tank $24. White top, $28. Skirt, $24. All, cotton knit. Macy's, Herald Square; Jordan Marsh, Boston; Higbee's; Hudson's; Marshall Field's, (black tank only); Bullock's. **275:** Cotton/polyester top and pants, $65. Saks Fifth Avenue, NYC; Garfinckel's; Swansons on the Plaza; Neiman-Marcus; Robinson's, California; I. Magnin; Nordstrom. Rolex watch U.S.A. **276:** Ungaro couture. Silk Marocain crêpe jacket, by Bianchini. Silk satin crêpe pajama. Silk chiffon top. Earrings, Ungaro. Bracelet, Arthur Koby. Martha. **277:** Chanel couture. Silk blouse. Earrings, Poiray Jewelers. Bracelet, Barry Kieselstein-Cord. Necklaces, and cuff links, Chanel. **278:** Bracelet, Henri Bendel. **279:** Dress, YSL couture. Christian Dior Legwear. Shoes, Maud Frizon, NYC and Bal Harbour. **280-281:** Cotton tank top, $14. Capezio in the Village, NYC; Knit-Wit, Philadelphia; Sugar Magnolia, Chicago; Vinones, Kansas City; Avant, Dallas; Dorso, Beverly Hills; Miki, Mill Valley CA. Belt, Miss Ellen Ruth Levy. Gambrel, Great Neck NY. **282:** Cotton top, $10. Barney's. Maillot, $64. Bergdorf Goodman; Nordstrom. Bonnie Doon Socks. Shoes, Capezio Balletmakers. **283:** Maillot, see info. page 282. **285:** Cotton/spandex suit, $32. 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Boots, Comme des Garçons. **299:** Dress also at Ruth Shaw, Baltimore; Apropos, Southern California. Shirt only at Robinson's, California. Bracelets, Dennis Higgins at Artwear, NYC. Suede at wrist, Judyth van Amringe. Issey Miyake belt. Socks, Azuma, NYC. Shoes, Bernardo. Bullock's. **300:** Dress, Bill Blass. Earrings, Sabella, NYC; Barbara Robertson, Dallas. **302:** Dress, Bill Blass. Earrings, to order at Henri Bendel; Ultimo, Chicago; Graham Gallery, La Jolla CA. **303:** Linen shirt, Calvin Klein. $110. Altman's, Dept. 147. Hat. Barney's. **304-305:** *Photo left:* Top, Betsey Johnson. Earrings, Bergdorf Goodman. *Photo right:* Dress, Calvin Klein. Earrings, Sabella, NYC. Barbara Robertson, Houston. **306:** Silk satin fabric, Abraham. Accessories, YSL. **307:** Suit, YSL. Wool suit. Silk crêpe de Chine blouse. Accessories, YSL. **308:** Silk crêpe blouse. Accessories, YSL. Dim Hosiery. Henri Bendel; Shoes, YSL. **309:** Silk Marocain crêpe jacket. Silk jacquard blouse, skirt by Etro. Accessories, Ungaro. **310:** Accessories, Ungaro. **311:** Accessories, Ungaro. Shoes, Walter Steiger Madison Avenue, NYC. **312:** Accessories, Dior. **313:** Wool fabric by Dormeuil. Accessories, YSL. **314:** Silk crêpe, Bianchini. Accessories, Chanel. **315:** Sequins by Jakob Schlaepfer. Accessories, Givenchy. Stockings, Givenchy for Round-the-Clock. Shoes, Walter Steiger Madison Avenue, NYC. **316:** Silk satin chiffon dress. Accessories, Ungaro. **317:** Silk crêpe and silk organdy, Taroni. Accessories, Valentino. **338:** Dress, also at Ruth Shaw, Baltimore. Visor, Madcaps. Earrings, Scooter-Bijoux Bijoux. Henri Bendel. Stockings, Hot Sox. Saks Fifth Avenue. Socks, Electric Sok! Shoes, Maud Frizon, NYC and Bal Harbour. **339:** Glasses, Sir Winston Eyewear, Westlake Village CA. Earrings, Scooter-Bijoux Bijoux. Henri Bendel. Shoes, Walter Steiger Madison Avenue, NYC. **340:** Calvin Klein. 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Bloomingdale's, Dept. 372; John Baldwin, Dept. 24; Hudson's, Dept. 353; Bullock's, Dept. 380. Turnout also, at Jordan Marsh, Boston, Dept. 1442; John Wanamaker, Dept. 4350. Earrings, Isaac Manevitz for Ben-Amun. Bonwit Teller, NYC; Joseph Magnin. Belt, OMO Norma Kamali, NYC. Stockings, Gerbe. Samantha Jones Lingerie, NYC; Enchanté, Chicago. Shoes, Walter Steiger Madison Avenue, NYC. **344:** Socks, Hot Sox. Saks Fifth Avenue, NYC. Sandals, Manolo Blahnik. **345:** Earrings, Isaac Manevitz for Ben-Amun. Henri Bendel. **346:** Belt, Ruza Creations. Charivari, NYC; Style in the Round, Philadelphia PA. Stockings, Geoffrey Beene for Bonnie Doon. Shoes, Maud Frizon, NYC and Bal Harbour. **347:** Earrings, Jane Carpenter. Ultimo, Chicago. Mask, Mikli. My Optics, NYC. **348:** Dress available mid-April. Bracelet, Patricia von Musulin. Shoes, Bernardo. Rich's. **349:** *Large photo:* Belt, Ruza Creations. Henri Bendel; Style in the Round, Philadelphia; T Edward's, Atlanta. Inset: Dress available mid-April. Saks Fifth Avenue, Dept. 320; Kaufmann's, Dept. 815; Woodward & Lothrop, Dept. 129; Bullocks Wilshire, Dept. 386. Also at Jordan Marsh, Miami, Dept. 127; Tootsies, Houston. Belt with outfit. Bracelet, Robert Lee Morris at Artwear, NYC. **350:** Rebecca Moses. Saks Fifth Avenue, Dept. 361; Sakowitz, Dept. 75; Macy's, San Francisco, Dept. 165. Bracelet, Robert Lee Morris. Belt, Coach Leatherware. Coach Store, NYC. . . . Blassport. Altman's, Dept. 147; Kaufmann's, Dept. 444; Hudson's, Dept. 394; I. Magnin, Dept. 211. Bracelet, Rafael Sanchez. Calvin Klein belt. Macy's Herald Square. . . . Gloria Sachs turnout at Lord & Taylor, Dept. 211; Kaufmann's, Dept. 819; Jacobson's, Dept. 21; Neiman-Marcus, Dept. 36. Dress only at Robinson's, California, Dept. 85. Belt, Ruza Creations. Saks Fifth Avenue, NYC. Bracelet, Isaac Manevitz for Ben-Amun. **351:** Nipon Boutique, Saks Fifth Avenue, Dept. 510; Garfinckel's, Dept. 17; Jordan Marsh, Boston, Dept. 1331; I. Magnin, Dept. 25. Dress also at Dayton's, Dept. 359. Bracelet, Mikal-Jon. Ultimo, Chicago; Graham Gallery, La Jolla CA; The Necklace Gallery, Maui HI. Belt, Barry Kieselstein-Cord. Henri Bendel; Neiman-Marcus. Perry Ellis Shoes. Bergdorf Goodman. . . . Issey Miyake, Saks Fifth Avenue, Dept. 302; Neiman-Marcus, Dept. 39. Bracelet, Mikal-Jon. Ultimo, Chicago; Graham Gallery, La Jolla CA; The Necklace Gallery, Maui HI. Shoes, Bernardo. **352:** Fabric, B&J Fabrics, NYC. Earrings, James I. Murphy. J. Antonio, NYC. Sandals, Bernardo. Rich's. **353:** Fabric at B&J Fabrics, NYC. Bracelet, James I. Murphy. J. Antonio, NYC. Belt, Calvin Klein. Sandals, Bernardo. Foley's, Houston. **358:** *Photo below:* Cashmere/silk sweater, $450. Wool gabardine skirt, $305. Saks Fifth Avenue, NYC, Glasses, Bloomingdale's; Burdines. Bracelets wrist to cuff: Bijoux Denaive, Paris. . . . Reminiscence, Paris. Shoes, Helene Arpels. . . . Sketch photo: Peepers goggles, Oshman's, Dallas and Houston.

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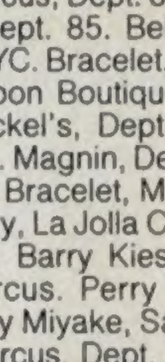
VOGUE PATTERNS *Back views, yardages, details of pp. 352–3*



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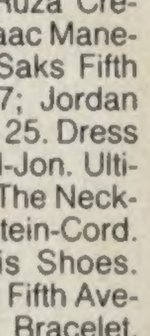

4797

Jumpsuit: Vogue Pattern #8629, view B. Sizes 6-16. Size 10: 2 7/8 yards of 58/60" fabric. $6.00. Canada, $7.30. **Dress:** Adjusted blouse, Butterick Pattern #4797, view A. Sizes S, M, L. Size L: 3 yards of 58/60" fabric. $3.00. Canada, $3.40. (Both fabrics available at B&J Fabrics, 263 W. 40th St., New York, New York 10018.)

Sewing Tips: For jumpsuit: Eliminate elastic in waist and cuffs on sleeves. For sleeve finish—hem 1/4 inch and roll up. Jumpsuit should be full in width. For dress which is really a modified blouse pattern: Use large-size blouse pattern. Measure from waist to desired dress length. Add that amount to the hem of the front and back pattern pieces. Cut fabric accordingly. Dress is intended to be full in width.

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